



G. de Laireffe inv.

J. Carnitham sculp.

11
C. Cotton THE 1762
ART of PAINTING,

IN

ALL its BRANCHES,

Methodically demonstrated by

DISCOURSES and PLATES,

And exemplified by

REMARKS

ON THE

PAINTINGS of the best MASTERS; and
their Perfections and Oversights laid open

By GERARD DE LAIRESSE.

Translated by JOHN FREDERICK FRITSCH, Painter.

L O N D O N :

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MDCCXXXVIII.

THE
ART of PAINTING

IN
ALL BRANCHES

DISCOVERED AND PRACTISED

By
R. E. M. A. R. S.

PAINTING OF THE FINEST ORDER;
their Principles and Qualities fully explained


By
J. M. A. R. S.

THE
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IN
ALL BRANCHES
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T H E

Translator's Preface to the Reader.

 *THE* Author's known Abilities and great Reputation in Holland having justly recommended him to the Esteem of the most knowing there, I thought it very proper to make him speak English; and the rather, (to use his own Reason) for that, tho' many excellent Authors have written on Painting, yet, in Bulk, they seem rather to cry up the Art and Artist than lay down solid Rules for Attainment: To which I may add, that those Authors are mostly useless to an Englishman, and few, or none, copious enough to answer general Purpose; nor at best are of absolute Service in England, where fresh and fair Nature is preferr'd before the brown and warm Colouring of some other Countries, especially Italy, where the best Books have been written on the Subject: But principally, for that I think, nothing has been published here so learned, full and compleat, and so well explained by Plates and Examples, as the Author will be found to be; nor perhaps, wherein Portraiture (a Branch which England mightily affects) is so copiously handled.

The Author learned the Rudiments of his Art under his Father; and at Amsterdam (whither he came Young from Luttich, the Capital of a Bishoprick of that Name in Germany) where he settled, lived and died, gave early Proofs of the Skill and Erudition for which he was afterwards famed: Accordingly, he pursued History and it's chief Ornament Emblematic Learning; and, having made some Proficiency in those two capital Branches, he conceived, that other things must be easy of course, as being but Rivulets flowing from those main Springs: Wherefore, 'tis probable, by what he writes, that, in their Turns, he practised Portraiture and the other Parts in such manner as to qualify him to criticise on all of them.

But his Thirst for the Arts stopp'd not here: He was persuaded, that so inquisitive, so laborious a Genius as his, was as proper for a Plate as the Pencil, and therefore, at Times, he etch'd a great Number of Prints from his own Designs, which have met with good Reception Abroad, especially in Germany, where a Set of them have been copied to good Advantage.

As his Practice was as useful, laborious and universal as that of any Painter of the Age, so also was the Theory whereon he built it. It does not appear, that he ever visited France or Italy, or any other Academy: Nevertheless, Rome, France, England and Germany know him in his Works; and at Home he made himself Master of such a Fund of Classic, Emblematic, Historical and Discriptionary Learning, Prints and Books on Painting, Architecture, Antiquities and other Requisites, and was so well acquainted with the Works of the best Masters, that he became a good Critic. By this Means and thro' his great Industry, his Outline appears true and easy, his Colouring warm, soft and expressive, and his Compositions noble, learned and just.

Amidst his Fatigues, he preserved the pleasant Humour which reigns in several Parts of this Work; particularly, in the odd Description of the Flood, Book II. Chap. X. and the Contest between Antiquo and Modo, Book III. Chap. V.

But what render'd him most dear to the Age he lived in, was his kind and fatherly Instruction and Encouragement of young Artists, and his communicative Advice to Painters in general, (who made him frequent Visits) which they acknowledged, in often chusing him the Umpire of their Disputes on Art, esteeming his Decisions as Oracles.

This publick Spirit, this Love for his Art, as they were always conspicuous in him without Mercenariness, so they remained with him to the last: For, notwithstanding his Loss of Sight, (the Effect of too close an Application to Etching by Candle-light, as many imagine, and as he himself almost acknowledges) he, as Mons. Gericke, Rector and Professor in the Royal Academy of Arts at Berlin, and Painter to the King of Prussia, observes in the Preface to his Version of the Author's Drawing-book, made weekly, (a Thing not to be parallel'd in any other Master) the Center of a Circle, consisting of young Students, whom he instructed in Drawing (by which he got a Maintenance) and like the Sun dispensed his Beams to all around him.

Under his great Affliction, the Painters, his Cotemporaries, knowing he had stored a large Collection of Remarks on the Art, for his private Amusement, almost generally intreated him to reduce them to some Order

der for public Benefit; which, notwithstanding his Loss of Sight and Age, they thought him still capable of doing.

His Inability for Painting, an Amusement to his Chagrin, his Friends Requests and a Design to be thoroughly informing to promising Tyros, sway'd him to a Compliance; and how well the Work was received may appear from the commendatory Copies of Verses penn'd by the best Poets of that Time, and prefix'd to each of his thirteen Books; which I have omitted in the Translation, as being of no Significancy to an English Reader.

The aforesaid Remarks and Observations were originally in French; and in compiling, the Author made several Additions to them, even while the Sheets were printing off; which may possibly make the Work seem, in some Places, less smooth than otherwise it would be, tho' certainly the better for them; judging with Plato :

Non enim tædet his dicere quod bene dicitur.

He tells us, that if Connexion in general be not so well observed as might be wished, it was occasion'd by his doing the Work piece-meal, and taking Things as they arose: And that, if he be thought to speak too freely and censure other Men's Works too rashly, it should be considered, that, as a Man, he has his Failings in common with others: Nevertheless, if his Reasons be impartially examin'd, he questions not an Acquittal: For, says he, if any Works be read without Love and Impartiality, the Labour of Instruction is lost; wherefore, he, who would teach Fundamentally and Well, must avoid Prepossession, weigh duely what seems odd to him, and inquire and reason thoroughly before he fix either his Thoughts or Opinion of Things. He also says, that if he be any where found to prescribe Rules which he has not always followed, 'tis owing to his dark Condition, wherein his Memory and Ideas became more vigorous, bright and intent, and consequently his Judgment more strong, acute and refined, by continual Reflections on the Art, than when he had his Sight and was busied in his Employment. For further Satisfaction in this Point, see Chap. VIII. of the Book of Colouring.

It now remains to be observed, that as his chief Talent lay in History, the noblest Branch of Painting, and allowing the greatest Freedoms, so the Heat of his Zeal, and the many Inconveniencies attending Portraiture, might possibly induce him to speak a little too freely of the latter, in Book VII. However, I hope, he will be excused, since he notwithstanding fails not afterwards to be very particular in his Instructions on that Head. And if what he advances, in Book IX. Chap. XII. touching the Representation of
the

the first Person in the Trinity, give any Offence, I only observe, that, tho' his Reasons are plausible, yet he modestly concludes, that herein a Painter must be very discreet, and not abuse the Liberty allowed him by Scripture, and the Consent of the Fathers, &c. Wherefore, since such Things are not allowable by Protestants, (of whose Communion the Author professes to be) I no further maintain the Point than to say, I could not, in Justice to the Work, leave out the Chapter which treats of it.

But a principal Satisfaction I think necessary to be given, touching the verbal or descriptionary Tables, occurring in several Parts of the Work. These, tho' at first View they may possibly seem dull and tiresome, yet, when duly considered, will appear to be Master-pieces in their Kind, and not only display the Author's solid Learning, but also his great Industry in enforcing his Precepts by every Method. For, as it is evident that he has spared for no Pains, both by Discourses and Examples, to evince the Doctrine of Disposition, Motion, Passions, Contrast, Colouring, Harmony, Light and Shade, Reflexions, Draperies, Grounds, Ornaments, and generally every Thing which can constitute a good Composition; so I cannot but observe, how wonderfully he reduces all those Parts to Practice in the said Tables, and thereby illustrates divers Things and essential Circumstances, which could not be so well done either by Discourses or in any other Manner. In a Word: They are Summaries of the Whole, and the best Instructions for Performance, and to inform the Judgment of a Lover of Painting, and therefore the Work would have been incomplete without them. It is certain, that by such Precepts as the Author lays down, the greatest Masters in History have made themselves famous; and by these, even Face-painters have attained the Looseness and Freedom, I may say, the historical Management we discover in their best Pieces. But the Author stops not here: For he fails not every where to inculcate emblematic and hieroglyphic Learning; a Part of Knowledge which, though much overlook'd, is very helpful and necessary in almost every Branch of Painting.

On the Whole, as his great Reading appears by the Number of Authors he quotes on this Occasion, and as he endeavours to be generally useful, even to the Handling of Architecture, Statuary, Engraving, Etching, and Mezzo-tinto; so it is hoped, the Work will prove here, as it has done abroad, A System of the Art of PAINTING. And I may possibly, in due Season, also publish the Drawing-book of the same Author: A Work as entertaining as profitable to Lovers and Artists.



The Author's INTRODUCTION.



HOEVER will study Arts and Sciences, must expect both Trouble and Labour, without repining because his Expectation is not immediately answered, or the End just in View : This is so true, that even the greatest Masters are not always alike successful. But if Delays seem tiresome, let us duely ponder where the Obstruction lies, and whether a Master cannot help us over it : Surely, if we be not too full of ourselves, we may meet with such an Aid ; according to *Cato* :

*Ne pudeat, quæ nescieris, te velle doceri :
Scire aliquid, Laus est, Culpa est, nil discere velle.*

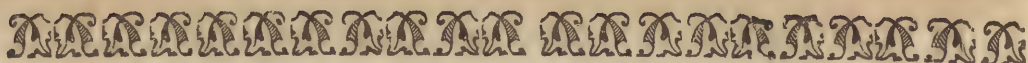
English'd, *Ne'er be ashamed to learn what may be taught,
Since the Refusal is a greater Fault.*

Experience has taught me, that *we* must seek the Sciences, not *they* us. *Ovid* shews us, by the Fable of the Nut-tree, that the more it is beaten, the more plentiful the Fruit : But Men must not postpone Things to the Decline of their Lives, in Expectation that the Fruit will fall of itself. Therefore seek you a Friend, and a Master early and in Time ; for he will, in both Capacities, satisfy your Purpose : Always considering, that as it would be ungenerous in him to deny his Help when asked, so it would be worse in you to refuse it when offered ; if you think, that for this Reason you are under an Obligation to instruct others, — *Do as you would be done by.*

He, who finds the true Friend in the good Master, ought to think him an invaluable Treasure ; such an one should have Returns in the highest Marks of Gratitude, which the least Unthankfulness must not fully : Disdain not to impart to him your Difficulties : For tho' in other respects he may be your Inferior, yet such Inferiority can never reproach you.

But, above all Things, be not presumptuous ; because such a Weakness crushes our Attempts, and at last leaves us in Ignorance. The Philosopher spoke great Truth, in saying, *That many would have attained Sciences, had they not thought that they possessed them already.* Contrarily, you must not be dismayed at rising Difficulties ; for others have arrived at the Art under greater : Their sure Paths we tread, their By-ways we avoid : Which is certainly a short Means of getting more Knowledge in less Time : In which I wish these my following Labours may be some Help and Furtherance.

Em-



Emblematic Table of the ART OF PAINTING.

PAINTING, in a grand Apartment, as a beautiful Virgin in her Prime, of a majestic, modest and attentive Countenance, sits on a square black Piece of Marble, adorned with geometric and optical Diagrams: Her Hair Chestnut, and on her Head a golden Diadem: Her Dress consists of a blue Breast-ornament, red Gown, white Under-coat, and a black Girdle embroidered with Silver.

Nature, with her five Breasts, stands before her; which she represents with the Pencil in her Perfection.

Theory is naked, being only girt with a blue Scarf, and stands on the right Side of *Painting*, whose Locks she lifts up with her left Hand; and, whispering in her Ear, points to a Picture with her right Hand: On her Head, a Pair of Compasses, with the Points upwards.

On the left Side of *Painting* is *Practice*, in the Form of a sedate Matron, kneeling on one Knee: She holds in her left Hand a Line and Pencil, and Compasses with the Points downwards; and with her right directs the Hand of *Painting* to the Picture: Her Head-dress, yellowish White; and her Garment, darkish Yellow, with the right Sleeve turned up to the Elbow: Her Upper-garment, of dark Green inclining to Black, lies by her on the Floor.

Behind *Painting* stands *Judgment*, somewhat exalted, lighting her with a large Torch: He is adorned with a purple Garment, powdered with golden Stars, and lined with gold Stuff: By his Side an Eagle.

Above him is *Iris*, sitting on a Cloud, and resting her left Arm on the Rainbow, the Extremity of which reflects on *Painting's* Pallet: Her Garment is White, and Head-dress Blue.

To the left of the Apartment is *Anteros*, seen lifting up a dark Curtain; from behind which, thro' a Window, some Rays of the *Sun* dart on *Nature*: He is crown'd with Lawrel; has a small bloodish-red Garment, and holds a Torch: Before him lies a Palm-branch.

At the further End of the Apartment, rising a Step higher, we see, thro' a large Gateway, into another: On the sides of this Gateway, stand in *Niches*, *History* on the Right and *Poesy* on the Left: Over the Gate is a white Marble Bust of *Pallas*, resting on a Pedestal, on which is carved a *Sphinx*.

This latter Apartment is hung with dark-grey Stuff, and set out with Pictures, in round Frames, of *History*, *Architecture*, *Landskip*, *Portraiture*, *Seas*, *Cattle*, *Flowers*, *Fruits*, *Still Life*, &c.

At

E X P L A N A T I O N.

At the End is *Fame*, seen flying thro' a large open Window, sounding her Trumpet. And, — In the Off-skip is raised a Pyramid.

E X P L A N A T I O N.

PAINTING is here represented as a beautiful Virgin in her Prime, of a majestic, modest and attentive Countenance; because at those Years the Mind exerts it's greatest Vigour and Perseverance, and lets nothing escape unheeded. She sits on a *square black Piece of Marble*; because that Colour is unchangeable and naturally assistant to the others: And the Geometric and Optical Diagrams on it, point out her Building on the infallible *Mathematics*. Her Hair is *Chestnut*, because that Colour is the most lasting, and best befits these Years: Her Head-attire is a *golden Diadem*, alluding to Yellow, one of the three capital Colours. Her *Breast-ornament and Gown* are red and blue, signifying the two other capital Colours, which by their sweet Mixture, and Expression of Light and Shade by the *Girdle*, charm and entertain the Eye.

Accomplish'd *Nature*, with her naked Secrets, is the Object of her Imitation, by consulting *Theory*; who, naked, is partly girt with a *blue Scarf*, as shewing, by her continual Contemplation, that she possesses something Divine, and a perfect Knowledge of all Things visible. She stands to the right of *Painting*, and, lifting up her Locks, inspires her with such exalted Thoughts as bring the Art to Perfection, and fit it for great Things: Prompting her further, with the right-hand Figure on the Picture, to go to the Depth of the Sciences. The Pair of *Compasses* on her Head shew her continual Round of Thoughts, in contemplating divine Secrets.

Practice holds in her Left-hand a *Line, Pencil and Compasses* with the Point downwards; signifying the constant Service she offers to *Painting*. Her Sedateness shews that she's seldom found but in Age: With her Right-hand she directs that of *Painting* to the Picture, thereby to animate her to continual Practice. Her yellowish-white Head-dress and darkish yellow Garment signify, that, thro' Age and close Application to the Art, she little heeds outward Attire, and therefore neglects to shift her Dress: Her *right Sleeve turned up* shews her Readiness for Business. Her *dark green upper Garment on the Floor* tells us, that she brings all Things to light out of the Obscurity of Nature. The *Tools* in her Left-hand are the Necessaries for *Painting*. The open *Compasses* pointing downwards shew, that she measures terrestrial Things.

Judgment, ready to bring *Painting* to Perfection, enlightens her with the Rays of his divine Skill; represented by the Torch, as a burning
b
Light,

E X P L A N A T I O N.

Light, by which the Ancients express'd Divinity. His purple Garment lined with gold Stuff, and powdered with Stars, signifies the heavenly Influences, constantly keeping their due Course and Order. The Eagle by his Side tells us, that he is Jupiter's Bird, and soars highest, and bears Thunder-bolts

Iris on a Cloud, and her Arm on the Rainbow (the various Colours thereof reflect on Painting's Pallet) recommends to her a careful and artful Tempering and Use of the various, yet gradually uniting Colours. Her white Garment, and blue Head-dress shew, that she ought to execute neatly her heavenly Conceptions.

Anteros, standing to the left of the Apartment, and lifting up a dark Curtain, with a Palm-branch at his Feet, denotes, as Brother to Cupid, Love for the Art. The Poets feign of this Palm-branch, that he, being long at Variance with his Brother, at last got it out of his Hands. His opening the dark Curtain shews, that Love for the Art dispels Darkness and Confusion; so that the Rays of the Light illuminating Nature renders her more agreeable. His Crown of Laurel, Garment and Torch signify his ardent Love and Zeal for the Art; which, being arrived at Perfection, merits an everlasting Laurel.

History and Poesy, standing in Niches on each Side of the Gate, tell us, that they are the principal Aids to Painting, supplying her with rich Thoughts and proper Materials for Practice and Ornament.

The Bust of Pallas represents the Goddess of Wisdom, the Promoter of Art: And the white Marble, the Purity of her Knowledge.

The Sphinx on the Pedestal shews, that as this wise Monster is feigned to devour those who could not solve his Riddles; so the Art suffers those to die in Ignorance, who do not penetrate her Secrets.

The further Apartment is hung with dark-grey Stuff, the better to fling off the Composition.

The Pictures with Figures, Architecture, Landskip, &c. are the Performances of the Art. Their hanging in round Frames raises our Attention, as well for their nice Disposition as the Contrast they cause in the Architecture; their Placing, with respect to the Subjects, is also very agreeable; and their Roundness implies moreover Infinity, and that the Names of the Professors of Painting, in their respective Choices, are borne with immortal Praises and Honours on the Wings of loud Fame, which is to crown them in After-ages.

The Pyramid in the Offskip is raised, according to the Custom of the Ancients, to the eternal Memory of excellent and great Men; with this Inscription — *Æterna Memoria sacra*; — Sacred to eternal Memory.

A C A.

A CATALOGUE of the PAINTERS and other ARTISTS
mentioned in this Work.

A Cademy, Fr. Kalf	Veronese	<i>Architects.</i>
Albani Kneller	Vouet	
Apelles		Egyptians
Bakker, old and	Laiffman	Babylonians
young	Lely	Cadmus
Bamboccio	Lievens, John	Cataneo
Bambocciades	Van Loo	Greeks
Barocci	Mantegna	De l' Orme
Bartholet	Matfys, Quintin	Palladio
Berchem	Metzu	Romans
Bloemart	Michael Angelo	Santoritio
Bol, Hans	Mieris	Scamozzi
Bril	Mignard	Serlio
Brouwer	Mola, Fancisco	Vignola
Breugel	Moller	Vitruvius
Le Brun	Moucheron	
Caracci	Van der Neer	*****
Caravaggio, Poly.	Netfcher	
Carlot	Oftade	<i>A Catalogue of the</i>
Correggio	Penni Gio, Fran.	<i>AUTHORS</i>
DaCortona, Beret.	Polydore	<i>quoted in this</i>
Dominichino	Pouffin	<i>Work.</i>
Dou, Gerard	Pynakker	
Durer, Albert	Raphael	A Damantius
Van Dyk	Rembrandt	Æfopus
Everdingen	Rottenhamer	Alcinous
La Fage	Rubens	Alex. ab Alexan-
Da Fiori	Ruyfdaal	dro
Du Gardin, Char.	Savry, Rowland	Ambrofius
Genouille	F. Segers	Ammianus Mar-
Georgione	Spagnolet	cellinus
Goltzius	Tefta	Anacreon
Guido	Tintoret	Antifthenes
De Heem	Titian	Aphrodifius Alex.
Hemskirk, Mar.	Del Vaga, Pierino	Apollodorus
Jordaan	Verelft	Apollonius Tyan.
Julio Romano	Vermander, Ch.	Appianus
		Appion

Statuaries.

Affyrians & Chal-

deans

Bernini

Dædalus

Jews

Keyzer

Lyffippus

Michael Angelo

Phidias

Praxiteles

Prometheus

Quellin

Quênoy

Engravers.

Audran

Berry

Bifchop

Bloteling

Boulanger

Edelinck

Goltzius

Marc, Antonio

Van der Meulen

Natalis

Perelle

Perrier

Pietro Santi

Le Potre

Schoonebeck

Seth's Children


Viffcher, Senior

Apfinis

A List of AUTHORS, &c.

Apfinis	Dionysius, Halie.	Justinus	Propertius
Apuleius	Dorotheus	Juvenal	Pythagoras
Archias	Eliezer, Rabbi	Labeo, Cornelius	Quintilianus
Ariosto	Epicharmus	Lactantius	Ripa, Cæsar
Aristides	Erasmus	Leon	De Salgado, Fran.
Aristophanes	Eucherius	Linschot	Sallustius
Aristotle	Euripides	Lipsius	Scholasticus
Asconius	Euscherus	Longinus	Seneca
Athanasius	Eusebius	Lucianus	Servius
Athenæus	Euthymius	Lycurgus	Sextus
Augustinus	Fabius, Pictor	Macer Bebius	Silius Italicus
Basilius	Festus	Macrobius	Socrates
Bede	Festus, Pompeius	Martial	Solinus
Bidloo	Flavius	Merian	Solon
Blondus	Florus	Muretus, Anton.	Suetonius
Boccatus	Fritschius	Musæus	Suidas
Bossé	Frontinus, Julius	F. Niceron	Tacitus
Le Brun	Galtruchius	Nigidius	Taffo, Torquat.
Cæsar, Julius	Gellius, Aulus	Olaus Magnus	Terence
Callimachus	Goeree	Origenes	Tertullian
Carpzovius	Grammaticus, J.	Orosius, Paulus	Theagenes
Cartari, Vincent	Gregorius, Nazi.	Orpheus	Theophilus
Cato	Groenewegen	Ovid	Thucydides
Caullus	Grotius, Hugo	Papinius	Tibullus
Censorinus	Huigens	Pausanias	Timæus
De la Chambre	Hyginus	Perfius	Titus Livius
Chrysippus	Heliodorus	Petronius	Valerius Maxi.
Cicero	Herodotus	Pherecydes	Varro
Claudianus	Hesiod	Philo	Vasquius, Ferdi.
Claudius Saturni.	Hefychius	Philostratus	Vegetius
Coeverruvias, Di.	Hieronymus	Phurnutus	Veranius
Concilium, Nicæ.	Hirtius	Pindarus	Vermander
Cujacius, Jacobus	Homer	Plato	Vincentius
Curtius, Quintus	Hooft	Pliny	Virgil
Cyrillus	Horace	Plutarch	Da Vinci, Leonar.
Democritus	Hortensius	Polemon	Vitruvius
Demophoon	Jamblichus	Pollux, Julius	Vondel
Demosthenes	Josephus	Polybius	Xenophon
Diodorus, Siculus	Isidorus, Hispa.	Porphyrius	Zenodotus
Dion	Ifocrates	Proclus	Zoroaster
Dionysius, Areop.	Junius		

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THE



T H E

ART of PAINTING.

B O O K I.

Of PENCILING, SECOND TINT, and BEAUTY.

CHAP. I. Of Handling the Pencil.



THE Handling the Pencil is two-fold, and the two Manners very different from each other; the one *fluent and smooth*, the other *expeditious and bold*; the former is proper for copying neat and elaborate Painting, and the latter for copying bold Compositions, as big as the Life. But he who practises the former Manner, has this Advantage above the other, that, being accustomed to Neatness, he can easily execute the bold and light Manner, it being otherwise difficult to bring the Hand to neat Painting; the Reason of which is, that, not being used to consider and imitate the Fullness of small Objects, he must therefore be a Stranger to it; besides, it is more easy to leave out some Things which we are Masters of, than to add others which we have not studied, and therefore it must be the Artist's Care to finish his Work as much as possible.

'Tis ridiculous to hear the Disciples of great Masters boast, that, by copying great Things, they certainly obtain a great and firm Manner,
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and a fat and bold Pencil; and therefore are induced to disrelish every thing that is neat and elaborate; but, after all they can say, 'tis certain, that he who would handle best, must study that Manner which most exactly exhibits the different Natures of the Objects which he is to represent; for there are no other Handlings of Advantage to a Painter, than the two before-mentioned.

But further, to convince any one, that a great and bold Handling contributes nothing to the Art, let us place a Piece thus painted, at a due Distance, and then see whether the Penciling makes it look more natural: This Advantage it may perhaps have, it may bring in more Money, since so happy a Master can dispatch double the Work of another, through the Bent of an Imagination fitted to the Expedition of his Hand. Each Branch has a peculiar Handling adapted to the Nature of the Objects to be represented; as, the Landskip-painter, in the Leafing of Trees; the Cattle-painter, in the Expression of Wool and Hair; the Ornament-painter, in Foliage, Branchings, &c. and the Flower-painter, in thin Penciling.

Painters are also observed to use, some, long-hair'd, others, short-hair'd Pencils; this thin, that stiff Colours; but, notwithstanding any such Differences, all is reduceable to the two Handlings aforesaid; yet in such Manner, as that neither of them ought to appear but for the Advantage of the Artist only, the Art being a Theory of the Mind, and the Handling, a manual Practice, consisting of a Penciling in an orderly and determinate Matter, for representing an Object certainly and quickly, and without muddling.

Many are of Opinion, that this is a Gift of Nature peculiar to some only; and tho' I cannot intirely disown it, yet must say, that it lies more in Practice: And tho' we see many Painters, in the decline of their Lives, fall into an hard and muddy Manner, yet that argues not against my Position, since it happens either through Inclination, or Want of better Foundation in their Youth.

How often do we see Masters known by their Disciples? Little and slovenly Masters never bring up neat and curious Painters, tho' it sometimes happens, that a neat Master may rear a slovenly Disciple. And the Reason is plain; for good Instruction is not alone sufficient, without a due and perfect Apprehension of it; Carelessness being the usual Parent of a bad Picture; and so infecting an Evil will continue, as long as the Artist remains in this Ignorance.

It is certain then, in order to obtain a good Handling, that a right and early Apprehension of Instruction, and thorough Sight of Faults, are

are absolutely necessary: When these Points are gained, the Artist must endeavour at the three following essential Qualifications.

1. Boldness of Hand, in the Dead-colouring.
2. More Care, Circumspection and Labour in the second Colouring, And,
3. Thorough Patience and Attention in the Re-touching or Finishing a Picture; the nigher to Perfection, the more Care.

These three Qualities are as essential to a Painter, as the *three Graces* to *Venus*.

Our first Work then must be, to lay both Lights and Shades *bold*, with a broad and full-coloured Pencil, one by the other, even and without muddling; and then, gently moving the Pencil to and fro, up and down, as the Nature of the Object requires, we thereby *unite the Colours, and fetch out the Relief*: With this Caution nevertheless, that the Lights must not be scumbled too much into the Shades, or the Shades into the Lights. Thus the Work will have a good Effect.

By proceeding in this Manner, we shall perceive no very particular Handling in our Work, and therefore it must be a good one; for the first Colouring is hid by the second, as that is by the third, wherein lies the Neatness.

Having hitherto spoken chiefly of Painting in little, and its Manner of Handling, I shall, in the next Chapter, lay down Instructions for Painting as big as the Life.

CHAP. II. *Of Painting after the Life.*

HE who paints after the Life, and finds it difficult, through Years and Inability, to make a good Composition, must not undertake Things beyond his Strength; if ten Figures be too much, let him take five; if these be too many, two or one, nay, an half Figure; for little and good is preferable to much and bad. Again, if he have no Genius for Draperies, let him study the naked, as *Spagnolet*, *Carlot* and other Masters did; but then, like them, he must labour to excel in that Branch; for a middling Artist will neither get Honour nor Gain.

Here let me advise you.

1. To gain a thorough Knowledge of *Form* or *Proportion*, and the *Passions*, that you may not only give your Figures their *natural Motions*, but that it may also well appear *what causes those Motions*.

2. Express properly the *Condition* and *Dignity* of your Figures by their Carriage; whether they be private Persons of either Sex, great Men, or Deities.

3. Seek the Colouring, not in *Spagnolet* or *Carlot*, but in *Nature herself*; let your *Carnations* be as *natural as possible*; the fresh and fair you must paint so; and the yellow or russet must be of those Colours.

But, above all, industriously avoid *inclining to a particular Manner*; do not maintain that warm, glowing, or brown Colouring is best; (a Bat is, in his Kind, as beautiful as a Parrot) for then you will certainly err; and, since Men are too apt to hug their Faults, your Care must be, to be known by a good Manner and Handling.

Now, for our Artists safer Conduct, we shall lay down the following Precepts for the right Ordonnance of a Piece.

1. Let him chiefly consider, *where* the Piece is to be fixed, in order to *place right the Horizon, and Point of Sight*.

2. Let him consider, *what Force the Light has in that Place*, and thereby, whether the Painting must have *strong Lights and broad Shades, as being near a Window*; or, *more faint and melting Light, as removed further into the Room*. This we may soon perceive in a Landscape, or other within-door Painting, and whether the Shades should be strong, or not; since it's certain, that the Objects, whether great or small, have *different Effects* in these two Instances. And now, *if the Perspective be also well managed, and the Colours laid fresh and proper, and well handled, by gently uniting them with large Pencils*, the Piece will be good.

If this Handling and Melting of Colours be not yet understood, I shall clear the Point in the following Instance: Take what Colours your Object requires, be they Red, Blew, Green, Violet, &c. lay them *broad and distinct by each other, without scumbling*; then, viewing them through a Piece of Lantern-horn, you will perceive a *perfect Union of Colours, and that none of them lie distinct, tho', in Fact, they do*. This fully illustrates what I say of a fluent or smooth Pencil: Now the Effect is the same when we paint in Vernish, or tough or fat Oil; because painting with starved Colours, on a dry Ground, can never effect this Smoothness.

In painting after the Life, we ought to use *large Pencils*; and tho' to some, this may seem an useless Admonition, because great Paintings require

require such, yet I must recommend it, because some use common-siz'd and worn ones, which so muddle the Work, and fill it so full of Hairs, that it will bear scraping. This Evil is so stealing, that at last it becomes habitual, and then the Painter neither minds or sees it himself.

Because there are two Sorts of Pictures; the one *moveable*, the other *fixed*; the former hung at pleasure in Halls or Rooms, the latter for Cielings, or far above the Eye, each of them calls for a *distinct Management*. *Niches* in Galleries, as near the Eye, must be ranged in the Class of moveable Pictures, as well as *Pourtraits*; wherefore they ought to be neater handled, tho' sometimes placed higher, at other times lower.

If it be asked, whether an upright Piece, 40 or 50 Feet deep from Floor to Cieling, ought to be smoothly handled, and finished throughout? I say, No; but rather to be so painted, as high as you can reach; less finished in the middle, and less than that as it advances in Height; and yet with such general Care, that *all Parts seem to have a like Force and Finishing*. And tho' we find a different Conduct in *Jordaan's* magnificent Triumphal Piece in the House in the Wood, near the *Hague*, yet that can be no Rule; because the Painting being large, the Eye cannot distinguish, whether the upper Parts be less finished than the under; moreover the Figures are bigger than the Life.

But here, methinks, a Difficulty may be started: Suppose, in a Room where such a large Piece is, another were to be painted by it smaller; (as a single Figure no bigger than the Life) how shall we manage, in order to give this latter Picture the *same Force* as the former? I answer, That *Force and Warmth lie in the Colouring, not in the Roughness of a Picture*; whence it is, that *the small Picture must be handled in the same Manner as the great one*, to make them look agreeable; for heightening and shading it with the same Force, will produce the same Effect: And if not immediately by the pure Strength of Colours, yet by scumbling and glazing we fetch it out. But then, say some, it cannot have a due Conformity with the Life; because, on comparing it with the large Picture, it seems less than the Life: I answer, That this Objection must not make us exceed the common Size of Nature, since no such large Men, as in the great Picture, are to be found in Nature; and if any such were, their Parts would look too big, their Skins rougher, Pores coarser, Hair more bushy and strong, &c. than we see in Nature: But the contrary may be practised in a Cieling-piece, where the Composition is mostly hieroglyphic and fictitious.

I proceed now to shew more amply a good Manner or Handling.

CHAP. III. *Of Dead-colouring; and how to perform it with Certainty and Expedition.*

THE most certain and regular Way is, to begin the Picture from the Depth or *Lointain*, (especially when a Landskip is introduced) since *all Things must suit and fall in with the Lights and Darks of the Air, and the several Tints of the Piece be modified and governed by it; as indeed must also the Light on the Fore-ground, and the Force of the Figures; otherwise the Effect will be disagreeable and uncertain.*

But if the main Composition consist of *Figures, or other large Objects only*, 'tis better to *begin where you intend the greatest Force*, whether it be on the first or second Distance, and then work to the Off-part of the Picture.

Now, in order to proceed with Certainty, we must take Care that *general Harmony of Parts* be well observed; that the *Tints and Colours* be justly managed, according to the Laws of Depth and Distance, so that nothing appear offensive to the Eye; and then the Work will be in a fit Condition for second Colouring, with little Trouble.

Many Painters indeed err, in not knowing where to begin rightly, and, only consulting what Objects they like best, heedlessly fall on them first: For Instance, if it be a gold Vase, they begin with that, and then proceed to a blue Drapery, then a red one, &c. Others begin with the Nudities, and so run thro' all the Nakeds in the Picture; by which strange Disjunction the Work becomes mis-shapen, and the Painter made more uneasy, than by an ill-primed Cloth.

But such Painters never think on any Means to extricate themselves out of this Labyrinth: To what Purpose is it to shew them their Error? They are satisfied with what they have done; and salve all by saying — *The Picture is but dead-coloured; on Finishing it shall be otherwise; what is now too light shall be brought down, and what too dark heightened.* — But all this while, the Work does not go forward; the rising Difficulties pall the Fancy, and the Work is in a bad Condition for second Colouring.

CHAP. IV. *Of the second Colouring, and its Requisites.*

IF a Piece be well dead-coloured, and have a good Harmony and Decorum, we certainly render the *second Colouring* the more easy; for then we can unbend our first general Thoughts, and apply them solely to lay neatly and finish particular Parts, and so to work on the former good Ground. But, to do this in the best Manner, we must, as I have said, *begin from the greatest Lointain, the Sky; and work forwards from thence*: By this Means we have always a *wet Ground* to melt in with the Out-lines of the forward Figures, which otherwise they would not have; besides another pleasing Advantage, that the Piece goes forward, all Parts well supported, and a good Harmony in the whole: Whence the Eye must be satisfied, and the Mind continually spurr'd. This Management is one of the prime Qualities of a Painter; for what can encourage him more, than an Assurance that he works on a sure Basis, and which he finds without seeking it? But unhappy is he, who works disorderly; for muddling on one Thing as long as his Fancy for it lasts, and then thoughtlessly proceeding to others, and dwelling on them in the same Manner, he misses the necessary, becoming Air of his Piece; and, at last, all appears out of joint, and disrelishing.

Having come thus far, we proceed to the Manner.

CHAP. V. *Of Re-touching, or Finishing. The French call it Retoucher; we, Revise.*

HOW sure a Painter is, having got thus far, let Experience and his own Reflection be Judges; for the Figures having their proper Distances, Strengths and Effects, and all Parts due Harmony and Keeping, nothing remains but to give the Piece *the last Force of Light and Shade*.

To do which well, rub your Piece (or so much as you think you can paint of it at one Time, and before the Vernish grow dry) with a good *thin Picture-vernish*, mixed with some fat white Oil; then work on this wet Ground, by clapping your Lights on the *lightest Parts*, and,
by

by a gentle Scumble, unite them with the wet Ground aforesaid, and the Tenderneis of the Nudities and Draperies, in such Degree, as is necessary for each; then put in the Yellow, or Glow of the *Reflections*. If, after all, the Lights of the Nudities should be here and there too strong, reduce them, by mixing a little light Oker, Vermilion, brown Red, Lake, or Asphaltum (according as the Colour is tender or strong) under the Vernish, glazed thinly over them; then heighten upon this with such a Colour as you think fit: Do the same by the Draperies. Thus the Work will succeed, and the Colours be prevented from going in, in drying.

CHAP. VI. *Of the second Tint, and the Relief it occasions.*

THERE are many who, whatever Pains they take, cannot be brought to relish a Thing, in which they find so much Difficulty. They, who have long practised after Nature, are vexed to see the Works of other Masters better coloured, and more pleasing than their own: Infomuch that, with Difficulty, they re-assume their Professions, and then, eagerly hoping to do Wonders, find their old Vexation still return.

Would these Men rightly search the Cause, their Trouble would end; for, tho' we are naturally better pleased with great Masters Works than our own, because of our Inferiority in Knowledge, yet we must not be therefore discouraged; but (as I said) study where the Fault lies. Let us then make good Reflections on neat Pictures, in order to profit by them; and also converse with better Masters than ourselves.

'Tis to be lamented, that these Men sometimes see fine Things in another Master, but can give no *Reason* for it, because they work rather by Accident, or Chance, than on sure Principles: As was the Case of a young Painter some Years ago, who, shewing me some of his Pieces, said, — *This Piece I painted six Years ago; this four, and that less; yet can perceive no Difference between them in Goodness: —* Now, tho' the Difference was visible, the last Pieces appearing better managed, in all Parts, than the former, yet he would not believe me; saying, That, notwithstanding all his Endeavours, his Pictures were grey and muddy, when others were clean and pleasant, and their *Lights* broad: — *I lay on my Colours, says he, fine and warm as they do, and then expeditiously scumble them into each other; now, pray tell me, what must then*

then occasion this Foulness? — I told him, — Certain Painters, with whom you daily converse, spoil you; and, as long as you follow them, all my Advice is to no purpose: As for your Thoughts and Ordonnances, I like them very well, but dislike your Handling; you do not lay on your second Tint clean enough; (by the second Tint, I mean that which is laid on the light Parts, towards the Out-line, by means of which, all relieved or round Parts are forced to unite with the Ground, and to go off rounding) this you must lay on *clean and beautiful*, in the *same Colour* as that of the Light; but it must not be *muddy*, and *like Shade*; for being also lighted by the Day, the Darkness, and its Grey, can have no Effect upon it; *Relief*, or *Roundness*, being nothing else than a Light receding, or *going off*, which ought to partake more or less of *Blue*, in Proportion to the Colour of the Carnation; which, if yellowish, the second Tint must be greenish; if Red, the Tint must be Violet; and if a White Colour, the Tint is a Medium between the two Colours aforesaid. From all which Premises 'tis easy to apprehend, that this *second Colour* is to be got and mixed with *Blue*; but not with a *foul Colour*, because it then *loses it's Fleishiness*. — Here he asked me, In what Manner then he should make it darker? I answered, that, as the Distance of Objects causes Faintness in Colouring, and what we call *Air* makes a *bluish Interposition* between us and them, so he must mix nothing with his Tint, but *fine Blue*, or *Smalt*, in Proportion to such Distance: This is a Colour, if I may so say, which gives no Colour, or does it without much Alteration. This Conduct relates not only to Nudities, but also to *Landskips, Grounds, Stones, Draperies*, and, in fine, to *every Object*, having either Roundness or Distance. Moreover, another Perfection, necessary to this Tint, is, that we must not let it be *too dark upon the Relief*; because a *broad Light* looks majestic, and fine, when, between it and the broad Shade, a *tender Difference* only appears. — He returned me Thanks, and I went off.

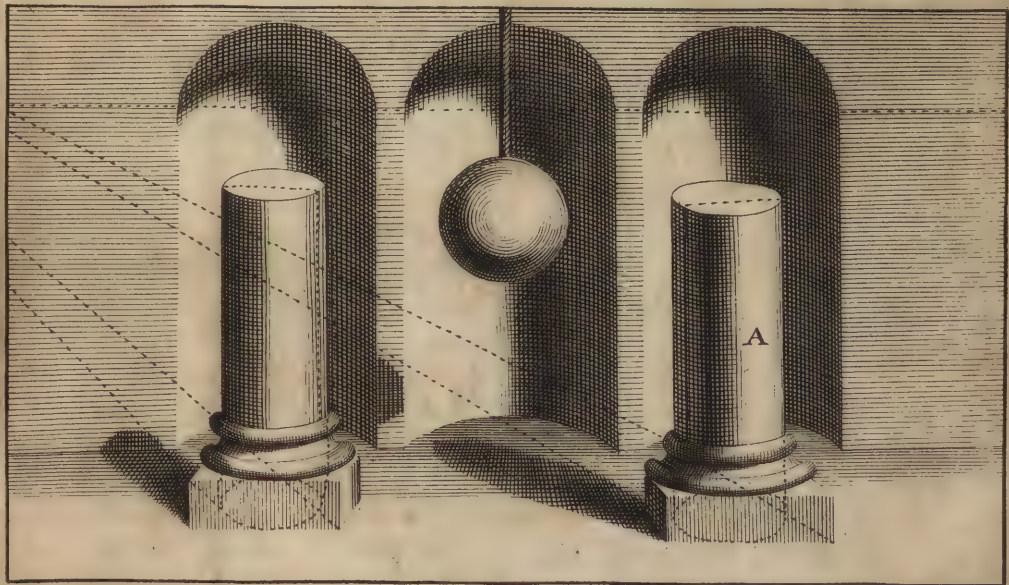
There are many, who know not the Importance of the Things they slight, and, in Comparison with others, think them of no great Moment: As was the Case of another Painter, who, copying a Piece of *Poussin*, observed nicely the Colouring, tempering even the half Shades and tender Tints exactly on his Pallet; but, having finished the Piece, he, in other Pictures, fell again into his old Road: He himself saw very well a great Difference between this Piece and those others, and was sorry for it. But the Mischief lay in *not retaining* the Manner

which he had before imitated with so much Pains; and this occasioned his *Slightness*.

We find even Painters who believe, that the *second Tint* must, upon Extremities, be quite dark, mixing in it the Colour of the Ground; and say, *the great Mignard did so*; which I intirely deny: It is true, that once I read a small Treatise, written by the famous *Bosse*, entitled, *Le Peintre Converti*, or, *The Converted Painter*; in which, among other Things, he pretends to prove, that *Mignard* made his *second Tint* too dark, on the Extremities of his Objects: But I say, that it must not be understood from thence, that he *muddled the Tint with a fouler Ground-colour*; but rather, that, in Proportion to the Lightness or Darknes of the Ground, he made it either lighter or darker, without using any Red, Yellow, or Black in it, as they pretend. Moreover, we know the vast Difference between a foreright Face, and a foreshortened one; that the one on the near Side grows larger than the other; as the Faces in *Plate I.* plainly shew: Which, by observing or neglecting, gives the Painting either great Elegance or Indecorum.

The greatest Difficulty some Painters meet with, is, that one of the Qualities of a good Picture lies in a *broad Light*; this they imagine to consist in a *Flatness*, reasoning thus: If it be Truth that a Picture, with such Lights, is best, more round ones must needs be worse. A very loose Argument certainly! Since Nature and daily Experience of round Objects teach us the contrary, especially when it is not Sunshiny Weather.

I have said before, that the Contour or Out-line ought to *unite in the Tints of the Ground*, that, going off from the more enlightened Parts, it *may not appear* so much as the others: To illustrate which, we exhibit here in *Plate I.* aforesaid, a round Pillar A. against a Ground, half light, half shade; so that the light Side of the Pillar is set off by the Shade of the Ground, and the Shade of the Pillar by the light Side of the Ground. Now, it must needs follow, in order to obtain the Relief, that the Shade of the Pillar ought to be made lighter on the Extremity, that it may round off towards the light Ground; otherwise it would be but a Semicircle. On the opposite Side 'tis the same, except that the Light does preserve itself, and its own Colour; because the Air, which interposes, causes the Out-line to recede and fall back; and in the Shade the same, with this Difference only, that there



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I. Carnivham sculp.

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there it is *doubled* by the Lightness of the Back-ground, partaking more or less of its Colour.

If this be not well apprehended, let the next Example explain it: Place a globular Body against a light yellow Ground, as in the said Plate; then, viewing it at some Distance, you will perceive the Outline on the shaded Side, tenderly to melt into the Ground, without any Hardness. This relates to the Roundness only.

Now let us observe, how much the Colour partakes of it: If this Ball be of a blue Colour, the Extremities will be greenish against the Yellow; If the Ball be Violet, they become purplish; and if the Ball be Yellow, as well as the Ground, they will be more yellow in the Shade, as we have already taught in treating of the Naked. The superficial Roughness or Smoothness of the Ball causes little Alteration, except with respect to its Nearness to, or Distance from, the Ground.

Looking now on the light Side of this Ball, we shall find, that if the Ball be lighter than the yellow Ground, the Colour of the Ground cannot then have so much Force on it; since the superficial Colour of the Ball cannot be overcome by a lesser Colour than it, and therefore the yellow Ground cannot add to its Colour; whence it happens, that the *meer Interposition of the Air* causes the Relief, or the Out-line to round and go off.

Again, were the Ground darkish or black, yet the diminishing of the Colour, caused by the Interposition of the Air, will be *neither less nor more*, but will be more or less set off by the Ground, and seem less round.

Artists err in thinking, that the *half Tint*, which is laid next to the Extremity on the light Side, and called *Mezzo-tint*, is the same with that placed between Light and Shade, under the Name of *middle Tint*; for this last is a *whole Tint*, and the other but an *half Tint*, and not so broad as the *Mezzo-tint*, which more than half mixes with the Shade, and consequently is *bluer*; altho' some give it upon the Edge of the light Side another Colour, more like Shade than the Colour of the Object. The Mistake of which we have already shewn.

But when the Light is fronting (or comes directly from before) then this *Mezzo-tint* is half mixed with the middle Tint. Let me not here be misunderstood; for I speak not of the Side-light, which Painters generally use.

From all which Premises 'tis plain, that this Tint, though called Mezzo-tint, or broken Tint, cannot be considered as Shade, since it partakes of the Light.

Again, it happens frequently, that, in the same Piece of Painting, some Objects are rounder or darker upon the Extremities than others; which ought to be so, when, by means of the Obliquity of the Point of Sight, we can discover *more* than the Semidiameter, of their Roundness in some, and but a Semidiameter or *less*, in others; as in the two Pillars in the Plate aforesaid: For if the Point of Sight be in the *middle* of the Piece, and the Light fall in it obliquely from the right Side, then the Objects on the right Side will have a broader Shade, and those on the left a broader Light; as these two Pillars plainly evidence.

But if now, on each Side of these two Pillars, were some other Pillars placed alike distant from the Point of Sight, and both cut from Top to Bottom through their Centers, parallel with the Horizon, it is certain, that, at the proper Distance, we shall see, not only the inward Splitting, but also *some Part* of the hindermost Half, as in Pillar A. Now observe (as the Pillar to the left shews) that the Part which is seen beyond the half on the light Side, *rounds off* so much the further, and consequently becomes darker than where the main Light rounds off; on the contrary, viewing the light Side of the right-hand Pillar, you see as much *less* of the foremost Diameter, or half, as *more* of that on the shaded Side; wherefore the Out-line cannot round off so far on its light Side, nor the Extremity be so dark, as on the other Pillar, where *more* than the Half is visible.

CHAP. VII. *Of Beauty; and the Proportions of the Members in an human Body.*

BE A U T Y being the most valuable Part of Painting, it must therefore be the first and chief Object of our Work; but my Design is not to mention all that can be said of its Power and Influence, since daily Occurrences furnish us with sufficient Examples.

The wisest of the Ancients venerated it, as we see in *Plato*, who defines it to be, *an human Brightness of a lovely Nature, having Power to attract the Mind, by the Help of the Eyes.* Nay, *Cato* valued it so highly,

highly, that he publickly said, *it were as great a Sin to hurt it, as to rob a Temple.*

Nevertheless it must be confest, that it lies *most in an Idea conceived in our Senses and Judgment*; whence 'tis impossible to think, that it should center in any one single Object: The most we can say then is this, that there are as many Beauties as different Objects. The Proverb says well, — *So many Minds, so many Beauties.* *Paris* imagined, according to *Homer*, that *Helena*, Wife to *Menelaus*, was the handsomest Woman. *Apollo* boasted the same of his *Daphne*. *Narcissus*, on the contrary, thought no-body handsomer than himself. *Stratonica*, amongst the *Persians*, was accounted the greatest Beauty, and her Statue worshipped. The Neck and Breast of the *Athenian Theodota* were so amiable in *Socrates's* Eyes, that he fell in Love with her. Many more Instances might be given; but seeing its Standard is no where fixed, in order to know it certainly, we can only observe, that each Country, each Lover thinks it has the greatest. The *Grecians* think the brown Complexion the most agreeable; the *Latins*, the fair; the *Spaniards* think black Hair, and the *Germans*, brown Hair, the most pleasing: This loves tall and well-set People; that esteems Slendernefs; this, a modest Carriage; that, a wanton one. From all which Premises 'tis plain, that Beauty depends most on *Imagination*.

Beauty is three-fold. 1. Common. 2. Uncommon. 3. Perfect.

The *Common*, depends much on the Fashion, and satisfies Common-sense.

The *Uncommon*, is singled out by our Judgments from amongst many others. And,

The *Perfect* is that, as we have said, which subsists in the *Imagination*.

But we must nevertheless fix on some Standard, or Model, for Beauty; which therefore we have drawn, to the best of our Skill, out of the many Patterns left us by the *Greeks*.

The Beauty of a Nudity in either Sex, consists herein.

1. The Members must be well shaped.
2. They must have a fine, free and easy Motion.
3. A sound and fresh Colour.

1. The

14 Of Penciling, second Tint, and Beauty. Book I.

1. The Members must be *perfectly joined*, in a Manner best befitting their Natures and Qualities; the Head and Face duely proportionate; and the Eyes, Nose and Mouth to have their exact Symmetry; the Hands, Fingers, Feet and Toes, and other Parts of the Body, to be of an agreeable Length and Thickness.

2. By *easy Motion* we mean, that all the Members, from the greatest to the least, exert themselves most beautifully, and without Pains, performing their Action in a graceful Manner; as we shall illustrate by Examples.

3. By *Colour*, we understand, such an one as is visible in perfect healthy Persons, not subject to Impairs, and not inclining too much to Redness or Paleness; as we shall shew in its Place.

These are the three Qualities requisite to a beautiful Naked, and named by the Poets the *three Graces*; affirming, that they were all to be found in *Venus Urania*.

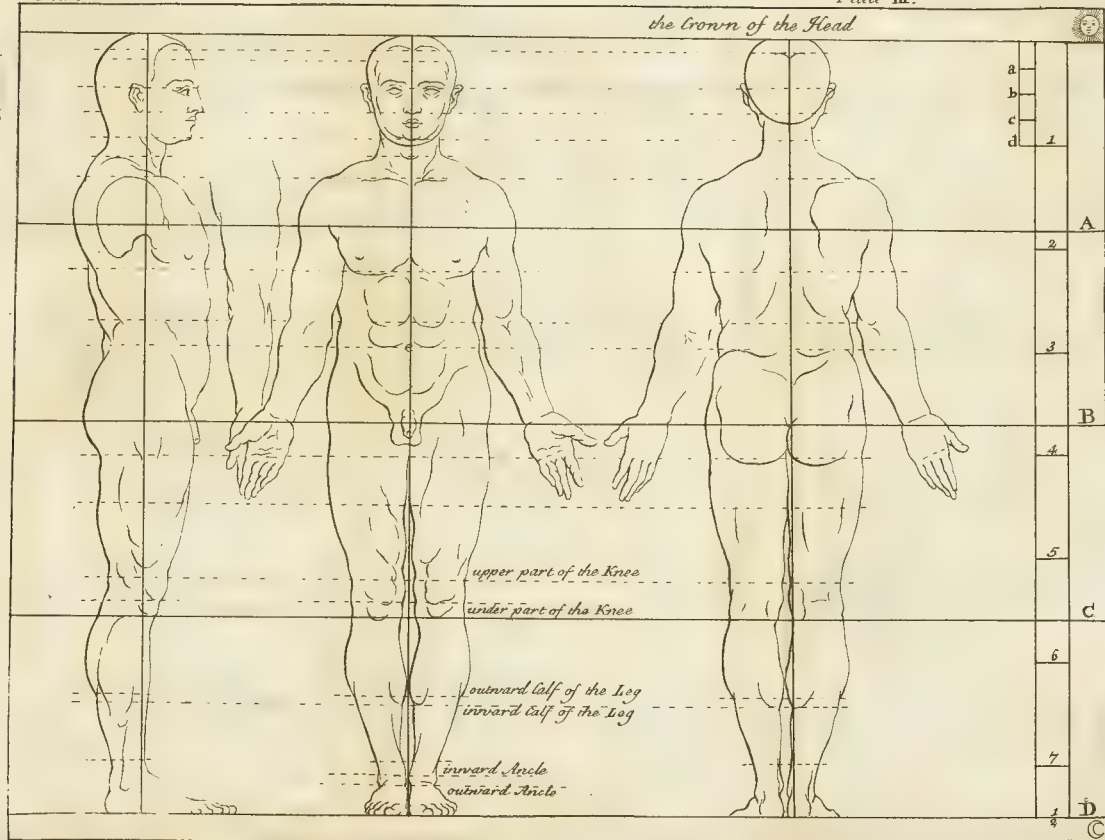
Now, in order to instruct the Artist fully in the beautiful Division of the Members, I shall here subjoin the Measure, as I took it from a Man's Skeleton, when, for Professor *Birloo*, Physician to the King of *Great Britain*, I, according to his Instructions, drew the Figures for his famous Book of Anatomy.

For Ease in this Measure, I have placed by it in *Plates II. III. IV. V.* a perpendicular Line, marked with *Sol* and *Luna*, which is the Length of the Figure; and is divided into four equal Parts, called *rough Parts*, marked *A B C D*, for the quarterly Division of the Figures from the Head to the Arm-pits, Privities, Knees and Soles of the Feet. This Line is divided again into seven equal Parts and an half, called *Head-parts*, and numbered, 1, 2, 3, 4, 5, 6, 7, $\frac{1}{2}$: The first of which is for the Head; which is again subdivided into four other equal Parts, marked *a b c d*, for the Fore-head, Eyes, Nose and Chin: And, by these last Divisions, we shall ascertain the several Parts of the Figure; ascending from the Mark *Luna* to *Sol*. According to which the Length will be

Parts.				Parts.			
To the	From the sole D, to the Ankle joint	2		To B, the middle of the Body		$1\frac{1}{3}$	
	Thence to the inward Calf of the Leg	$2\frac{1}{4}$		Navel		3	
	outward	$0\frac{1}{3}$		Hip		1	
	bottom of the Knee	3		Pit of the Stomach		2	
	Knee-pan	$0\frac{2}{3}$		Arm-pit		$1\frac{2}{3}$	
	upper Part of the Knee	$0\frac{1}{4}$		Shoulder		2	
	Thigh	3		Pit of the Neck		$0\frac{1}{4}$	
	Buttocks	2		Chin		$0\frac{1}{4}$	
							To

Plate II.

Plate III.



G. de Lairesse inv.

J. Carnwatham sculp.

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Parts.			Parts.		
To the	{	Nose	To the	{	Hair
		Eyes			Crown of the Head
		Forehead			
		1			0 $\frac{1}{2}$
		1			0 $\frac{1}{4}$
		1			

The Breadth of a Man in Profile.

The	{	Foot is long	4 $\frac{3}{4}$	The	{	At the Navel	4
		Joint	1 $\frac{1}{3}$			Hip	4
		Calf of the Leg	2			Pit of the Stomach	4 $\frac{1}{2}$
		under Part of the Knee	2			Arm-pit	5
		upper Part of the Knee	2 $\frac{1}{4}$			Shoulder	3
		Thigh	3 $\frac{1}{3}$			Pit of the Neck	2 $\frac{1}{2}$
		End of the Buttocks	3 $\frac{1}{2}$			Head is square.	
		privy Member	4 $\frac{1}{3}$				

The Breadth of the same Figure from before and behind.

The	{	Foot next the outward Ankle	1	The	{	Hip	5
		Foot-joint	1			Pit of the Stomach	5 $\frac{1}{2}$
		inward Calf of the Leg	1 $\frac{1}{3}$			At the Arm-pits	8
		outward Calf	2			Shoulders	5 $\frac{1}{2}$
		Bottom of the Knee	2			Pit of the Neck	2 $\frac{1}{2}$
		Top of the Knee	2			Chin	2
		Thigh	2 $\frac{1}{4}$			Nose	2 $\frac{1}{2}$
		End of the Buttocks	2 $\frac{1}{4}$	The	{	Eyes	3 $\frac{1}{4}$
		At the privy Member	6			Forehead	3 $\frac{1}{4}$
		The Navel	5 $\frac{1}{3}$			Beginning of the Hair	2 $\frac{1}{4}$

The Length of a Woman.

To the	{	From the Sole D, to the Joint	1 $\frac{1}{4}$	To the	{	Pit of the Stomach	2 $\frac{1}{2}$
		Thence to the inward Calf of the Leg	3 $\frac{1}{3}$			Arm-pit	1 $\frac{1}{2}$
		outward Calf	0 $\frac{1}{2}$			Shoulder	2
		under Part of the Knee	3 $\frac{1}{4}$			Pit of the Neck	0 $\frac{1}{2}$
		Knee	0 $\frac{1}{2}$			Chin	1 $\frac{1}{2}$
		upper Part of the Knee	0 $\frac{3}{4}$			Nose	1
		Thigh	3			Eyes	1
		Buttocks	2			Forehead	1
		Middle	1 $\frac{1}{4}$			Beginning of the Hair	0 $\frac{1}{2}$
		Navel	3			Crown of the Head	0 $\frac{1}{2}$
		Hip	1				

The

The Breadth of a Woman in Profile.

	Parts.		Parts.		
The	Foot is long	5	At the Navel	4 $\frac{1}{2}$	
	Joint	1 $\frac{1}{4}$	The {	Hip	4
	Calf of the Leg	2 $\frac{1}{4}$		The {	Pit of the stomach
	under Part of the Knee	2 $\frac{1}{4}$	The {		Over the Arm pit
	upper Part of the Knee	2 $\frac{1}{4}$		The {	Shoulder
	Thigh	4	The {		Pit of the Neck
	End of the Buttocks	4 $\frac{1}{4}$		The {	The Head is square.
	Middle	5 $\frac{2}{3}$			

The Breadth of this Figure from before and behind.

The	Foot on the outward Ankle	1	The {	Hip	4 $\frac{1}{4}$
	Joint	1		Pit of the stomach	5 $\frac{1}{3}$
	inward Calf of the Leg	1 $\frac{1}{4}$	The {	Over the Arm-pits	7 $\frac{2}{3}$
	outward Calf	2		Shoulders	6 $\frac{1}{4}$
	under Part of the Knee	2		Pit of the Neck	5 $\frac{1}{3}$
	upper Part of the Knee	2 $\frac{1}{3}$		Chin	1 $\frac{1}{4}$
	Thigh	3 $\frac{1}{3}$	The {	Under the Nose	2 $\frac{1}{4}$
	End of the Buttocks	3 $\frac{1}{3}$		Over the Eyes	3 $\frac{1}{2}$
At the Navel	Middle	7 $\frac{1}{3}$		Forehead	3 $\frac{1}{3}$
		6		Beginning of the Hair	3 $\frac{1}{2}$

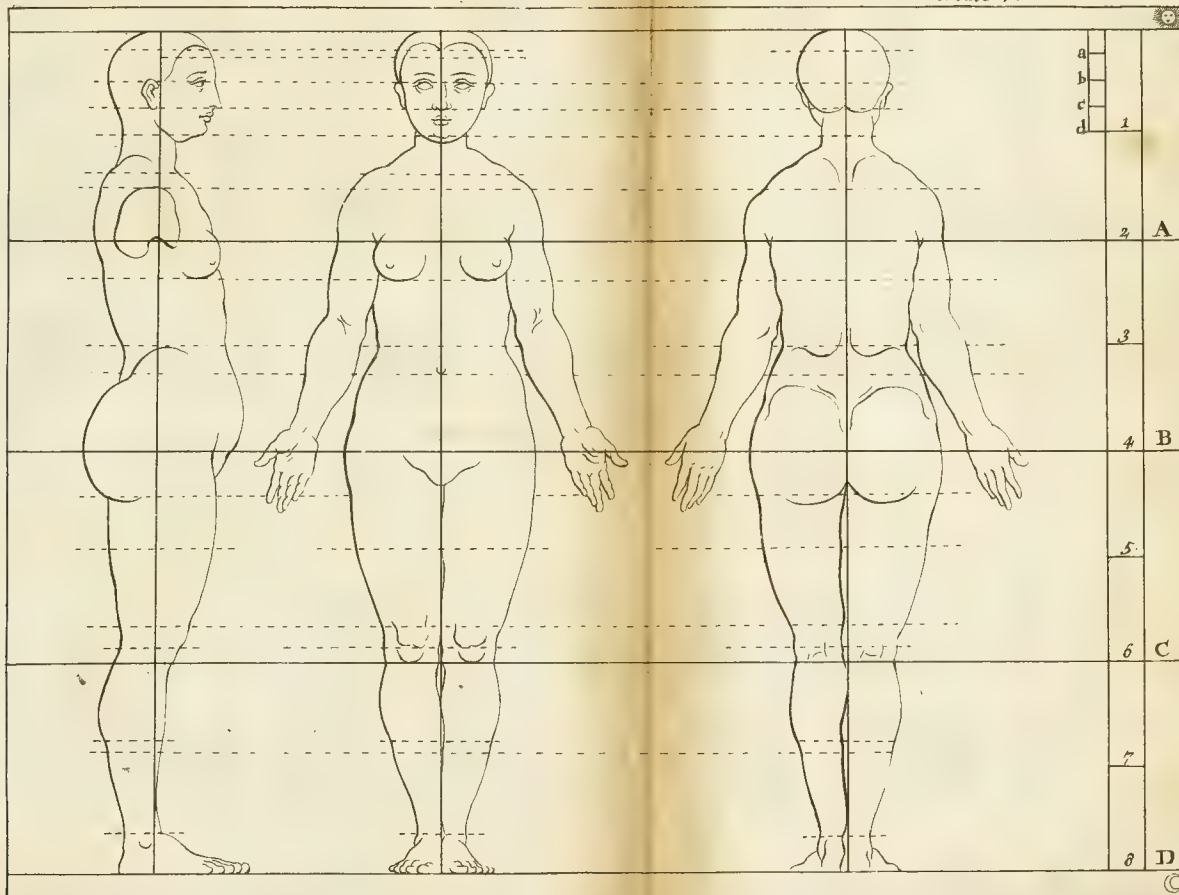
And now I question not, but he, who governs his Figures by these Proportions, will find his Advantage in it; especially if he observe the Gracefulness of the Statues.

For Instruction in the second Part of Beauty, *the graceful Motion of the Members*, let the Tyro consult the Figures in Plate VI. wherein he will find the principal Dispositions for *beautiful Action*, consisting in raising and sinking the Shoulders and Hips, and their contrasting Motions; as also those of the lesser Members in the same Posture; from whence arises not only the Grace of beautiful Figures, but also advantageous Shades; which give the last Hand to Grace.

This Instruction is of so universal Importance, that it ought to be observed as well in *dead as living Nature*; in passionate, as meek Men; raging, as quiet; sorrowful, as joyful; those in Pains or dying, as in a dead Body: Nay, 'tis impossible, that any particular Motion or Posture of the Body can be good, which is not naturally express'd, and conducted by the three following Qualities. 1. A fine Out-line. 2. A free

Plate IV.

Plate V.

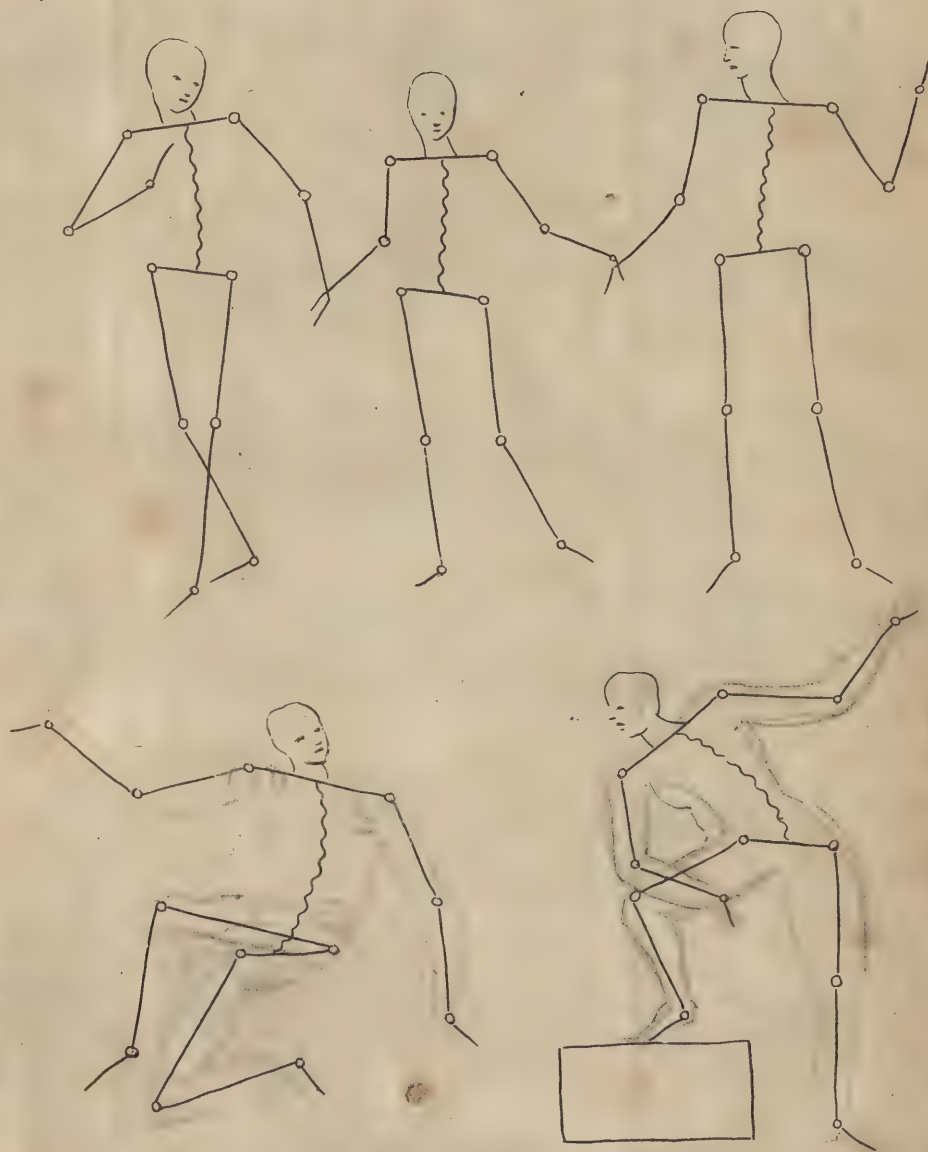


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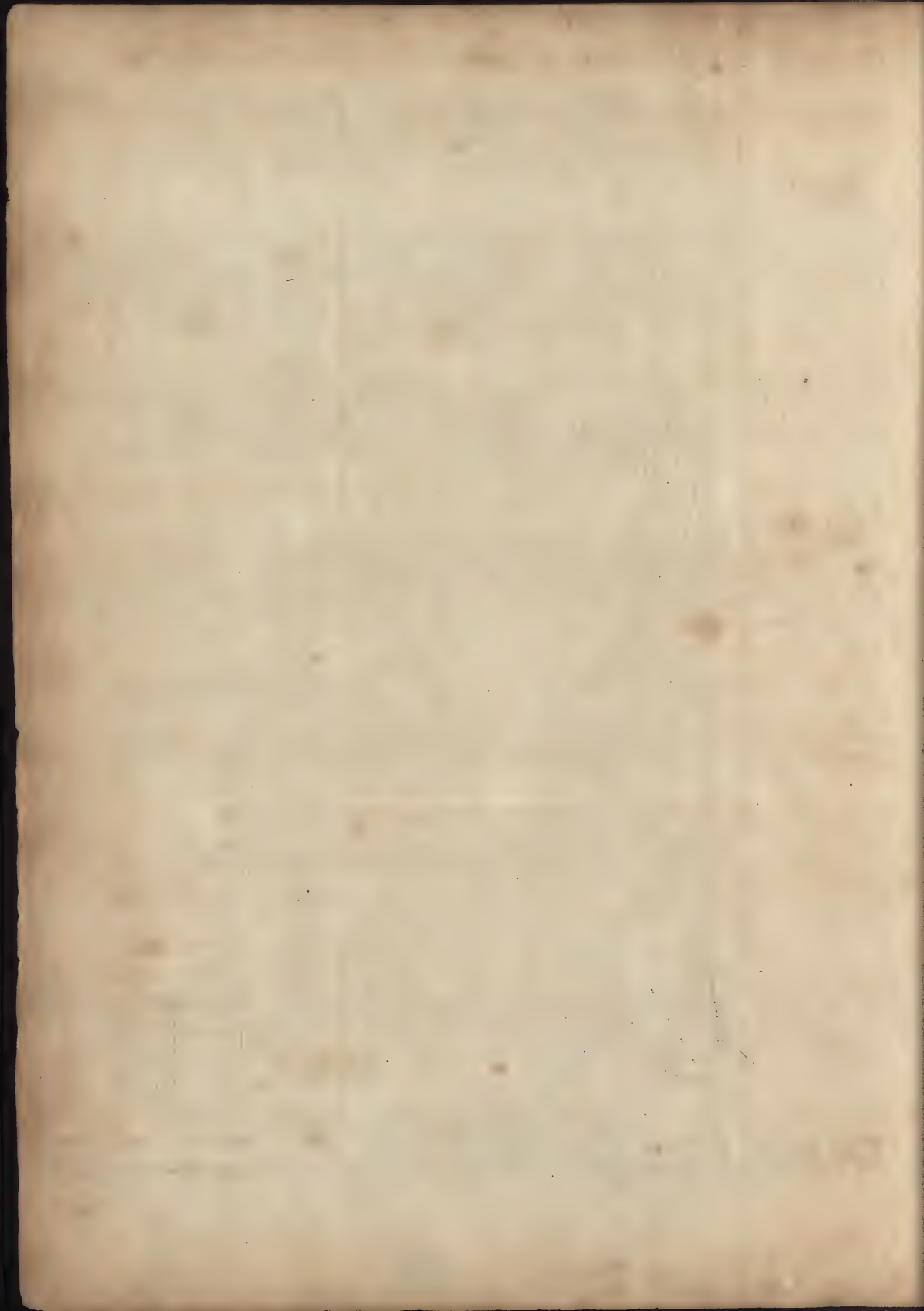
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Plate VI.



G. de Laireffe inv.

J. Carnitham sculp.



free Sway in the Motion. Lastly, A beautiful Colouring: For, to colour a living Figure as a dead one, or the contrary; a raging one, pale; a quiet one, hot; or a mourning one, in a merry Air, would be egregious, and against the Truth; and all Lyes being hateful must be unworthy of Painting.

If I seem unintelligible in saying, that *fine Action and Colouring ought to be observed in a dead Body, void of both*; it must be known, that I speak of a painted dead Body, not a natural one; because this latter has neither the Power of Motion, nor Disposition: However, when required, we must dispose the Model for our dead Figure in such Manner as looks most beautiful; the Face in front; the Breast swaying sideways; one Hip rising; one Leg close, the other flung out; one Arm flung this way, the other that way, and so forth: This is called a *fine Action*, and the whole, a *beautiful Figure*.

As for the Colouring, it must not be like Wood or Stone, but *fleshy*, as we see it in Nature.

If any object, that, because there are three principal Stages of Life; *Youth, middle Age, and old Age*; each having its *particular Action, Colouring and Proportions*, 'tis difficult to chuse perfect Beauty out of any of them; I answer, that *all Three ought to be represented alike beautiful, according to their Natures*; the *Young*, tender, gay and fresh; the *Middle-aged*, sedate and fleshy; and the *Aged*, slow-motioned and decayed: For, notwithstanding Age, each of the three has his commendable Qualities——That is an handsome Youth——There's a comely Man——Mind the Gravity of that old Man——and so forth. But I pray consult *Perrier's Statues*, and carefully mind the Youth of *Ganimesdes*; let *Antinous*, or *Apollo*, represent the second Stage of Life; and the old *Faunus*, the third; and you will thereby see, that each of those Figures is, in his Character, perfectly beautiful; to which add, their fine Colouring, agreeable to their Years: All which confirms my Assertion, and the Figure must be beautiful.

Altho' now a beautiful Figure consists in a good Proportion and Disposition of its Parts, with respect to Action and Passion, yet it cannot be said to be absolutely perfect 'till further *improv'd by beautiful Lights*; for we often see, that *too faint Lights* render Objects disagreeable, and produce an Effect contrary to our Intention; which makes us uneasy, because our first Purposes are spoiled, and we know not the Reason of it. But so it will happen, when, without minding the Effect of our Objects, we chuse an *improper Light*; as a *violent* Passion in a *feeble* Light, which looses at once its Effect and Motion: Contrarily,

a tender and pleasant Object may, by *too strong* and broad a Light, and Shades *too sharp*, be quite broken, and its Grace gone.

Hence it is of the last Moment to consider thoroughly, before we begin our Work, the *Nature and Effects* of the Subject we intend to handle: As, whether it be the Murther of *Julius Caesar* in full Senate; or the Death of *Cato*; or the Nuptials of *Stratonica* with *Antiochus*; or the Reception of the Queen of *Sheba*, with her Retinue of Ladies, by *Solomon*, &c. Because *different Passions* are to be introduced in those *different Subjects*: In the former we must suppose great Hurry and Consternation, Fright and Confusion, nay all is in Motion: In the latter, nothing is seen but tender Beauty, easy Carriage, graceful Modesty and Authority.

And now who will not agree with me, that the two former Subjects ought to be handled with *strong and sharp Lights*; and the two latter with *soft and more tender ones*? This Effect lies also in the very Natures and Qualities of Lights themselves; some producing *Strength and Sharpness*; others, *Sweetness, Softness and Pleasure*: But a contrary Management renders Things *false and contradictory*; because then our two former Examples may be called a *graceful Confusion*, and the two latter, a *severe Amour*. Wherefore I conclude, that a Figure well proportioned and disposed, having a graceful Motion and Sway, and a Light agreeable to its Out-line and Motion, may be called a *perfect Figure*.

CHAP. VIII. *Of the Motion of the Members.*

LET us proceed now to the second of the Parts wherein Beauty consists, namely, *The Motion of the Members*.

This depends chiefly on a *contrasting or Opposition* of all the *Members of the Body*, and on their *Lights and Shades*; which give a Figure Motion and Life: And this is chiefly obtained by a *Winding, or Sway*; as when the Face is fronting, the Body must turn a little sideways, and the Legs again fronting. See Fig. A. Plate VII.

A second Observation is, *A Contrast in the inclining Poise of the Body, from Head to Foot*: For Instance, if one Shoulder rise, the other must sink; the Hips, Knees and Feet, the same, as in the same Fig. A. Wherein 1. The right Shoulder rises. 2. The right Hip falls.

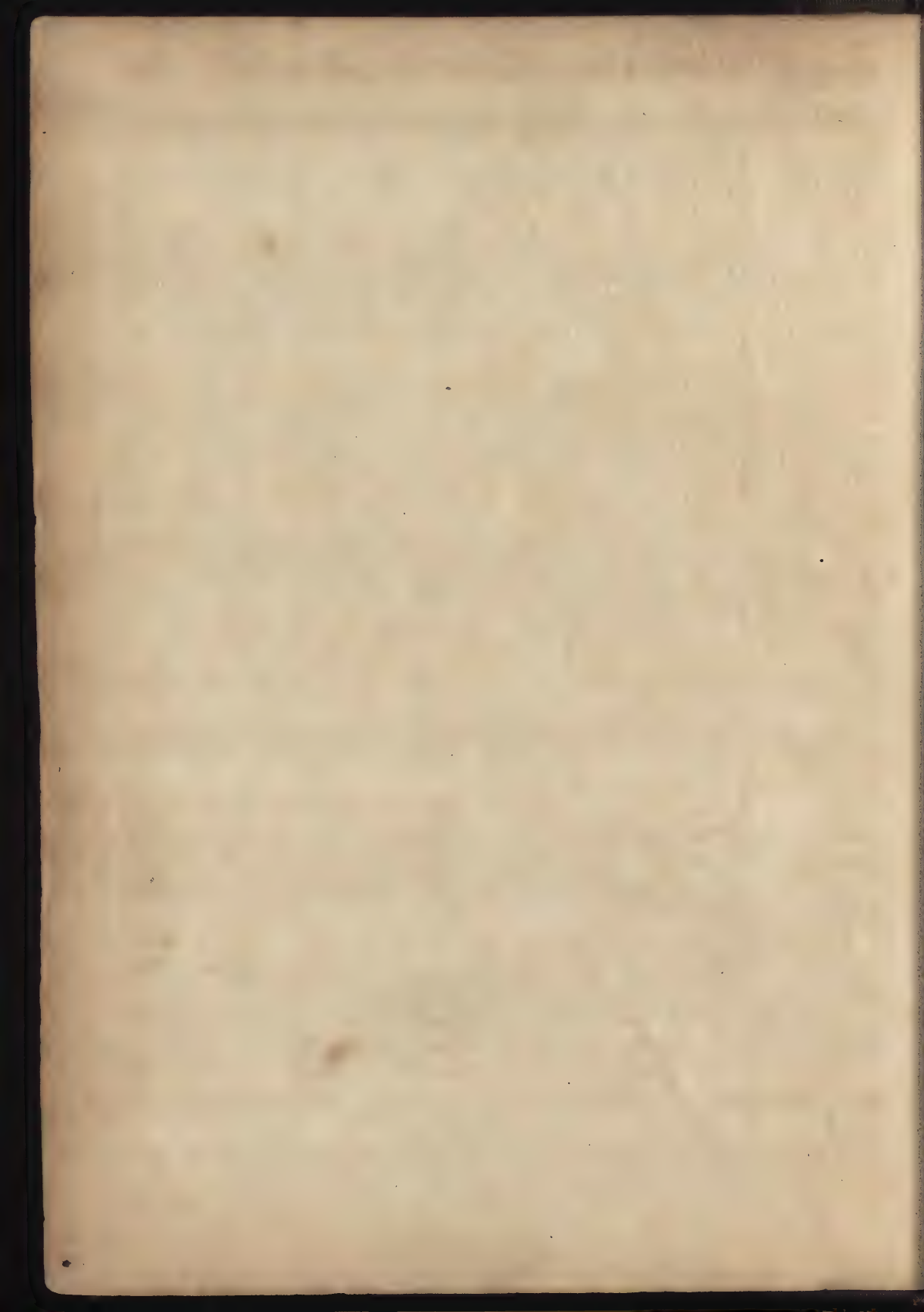
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Plate VII.



G. de Laireffe inv.

I. Carnitham sculp.



3. The right Knee or Foot rising again: And the contrary on the opposite side of the Body.

A third Observation is, that when the right Arm and left Leg advance, the left Arm and right Leg fall back.

But *this Motion doubles*, when the right Shoulder is seen fronting; for then the Head and under Part of the Body must be the same, as the same Figure shews. When the Breast rises, the Head ought to sink; and the contrary. See Fig. B.

The *Head* must always incline to the upper Shoulder, as in Fig. A. In an erect Posture, the *Feet* must make a Rectangle, to wit, the Heel of the one with the inward Angle of the other, as in Fig. C.

Hands must always have a *contrasting Motion*; if one be seen inwardly, the other ought to be outward; if one hang down, the other should be raised up. The *under Part of the Arm* being foreshortened, the *upper Part* should be seen direct. If the *Thigh* be foreshortened, the *Leg* should be direct, as in Fig. D.

The *Motion of the Legs* is almost like that of the Arms, comparing the upper Part of the Arm with the Thigh, and the under Part with the Leg: If the upper Part of the Arm sink, the Thigh must rise, and contrast it. When the right Arm is raised, and the left depress'd, then the Knees or Feet must be contrary. If the Hip swell, the upper Part of the Body sinks into the under Part. If the Shoulders heave, the Neck sinks into them.

Here take especial Care, that the Hand and Arm be not on a Line; but that *each Contrast the other in an opposing Turn*, as we see in the good and bad Examples, Fig. E.

The cross Line of the Face is never parallel with that of the Body, either fronting or profile-wise: Nor the upper Part of the Body with the lower.

In *these Motions* consist, in my Opinion, the Beauty of the Body, *with respect to Form.*

As for *other Motions*, these three are the principal:

1. That of the *Head*. 2. That of the *Hands and Feet*. Lastly, That of the *Body*.

Those of the Head are *fourfold*; *forward, backward, and on each Side*. Those of the Hands and Feet are the same.

The Arms and Legs have but *one Motion*; to wit, one on the Elbow, the other on the Knee; the Arm bending, and the Leg drawing back.

The *Motions of the Body* are *threefold*; *foreright, and on both Sides*.

Besides these, there are yet *four other Sorts of Motions* proceeding from the same Members; to wit, *the simple, the active, the passive and the violent.*

1. The *Simple* is, when the Members *move naturally*; as in Walking, one Foot is set before the other; in Drinking or Eating, the Hands are lifted up to the Mouth; the Head turns, and the other Members are made subservient to the present Action; and to which Children, as well as aged Persons, naturally incline.

2. The *Active* consists in carrying, pulling, thrusting, pushing, climbing, and the like; which is done by *Knowledge and Judgment*. This is only in part proper to Children. See *Plate VIII.*

3. The *Passive* arises from Disquiets of the Mind, or what the Soul shews by the Body in the Passions; as Love, Hatred, Anger, Sorrow, Joy, Spite, Scorn, and such like.

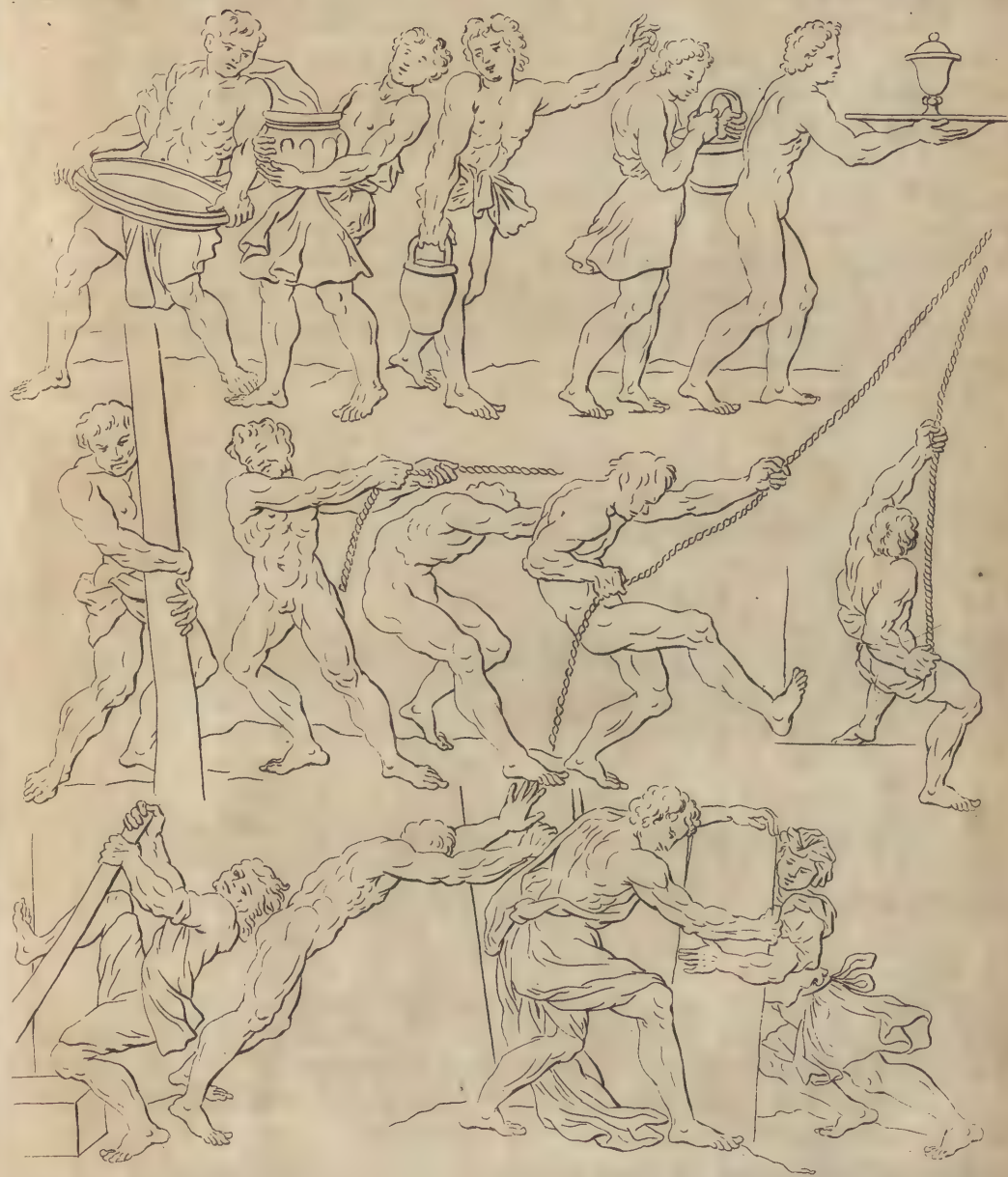
The Effect of these, tho' *mostly inward*, yet is seen from *without the Body*; chiefly in the small Members, as the Eyes, Nose, Mouth, Fingers and Toes. See *Plate IX.*

4. The *Violent*, proceeding from Fright, Fear, Despair, Rage, &c. or any thing that is unusual and sudden, and perturbates Nature either by hearing or seeing; such as a sudden Thunder, Spectre, or frightful Sight: These cause a shrinking, stretching and winding of the Members; to both which, Young and Old are subject. See *Plate X.*

But all these Passions together cannot produce a perfect Figure, without the Assistance of the *Members*; because we can go up Stairs with Hands in Pockets; or lift a Weight with both Hands, and yet the Legs may be close: A Person can be affrighted by something standing or lying before him, without shewing it in the Face; we can also be in love, and it shall not appear in our *Motion*. But my principal Intention is, *to express these Passions by the Motion of the Members; and to shew how each Member contributes towards them*: As when the Body turns or winds, the Members stir, one advancing, another falling back; one raised, others sinking.

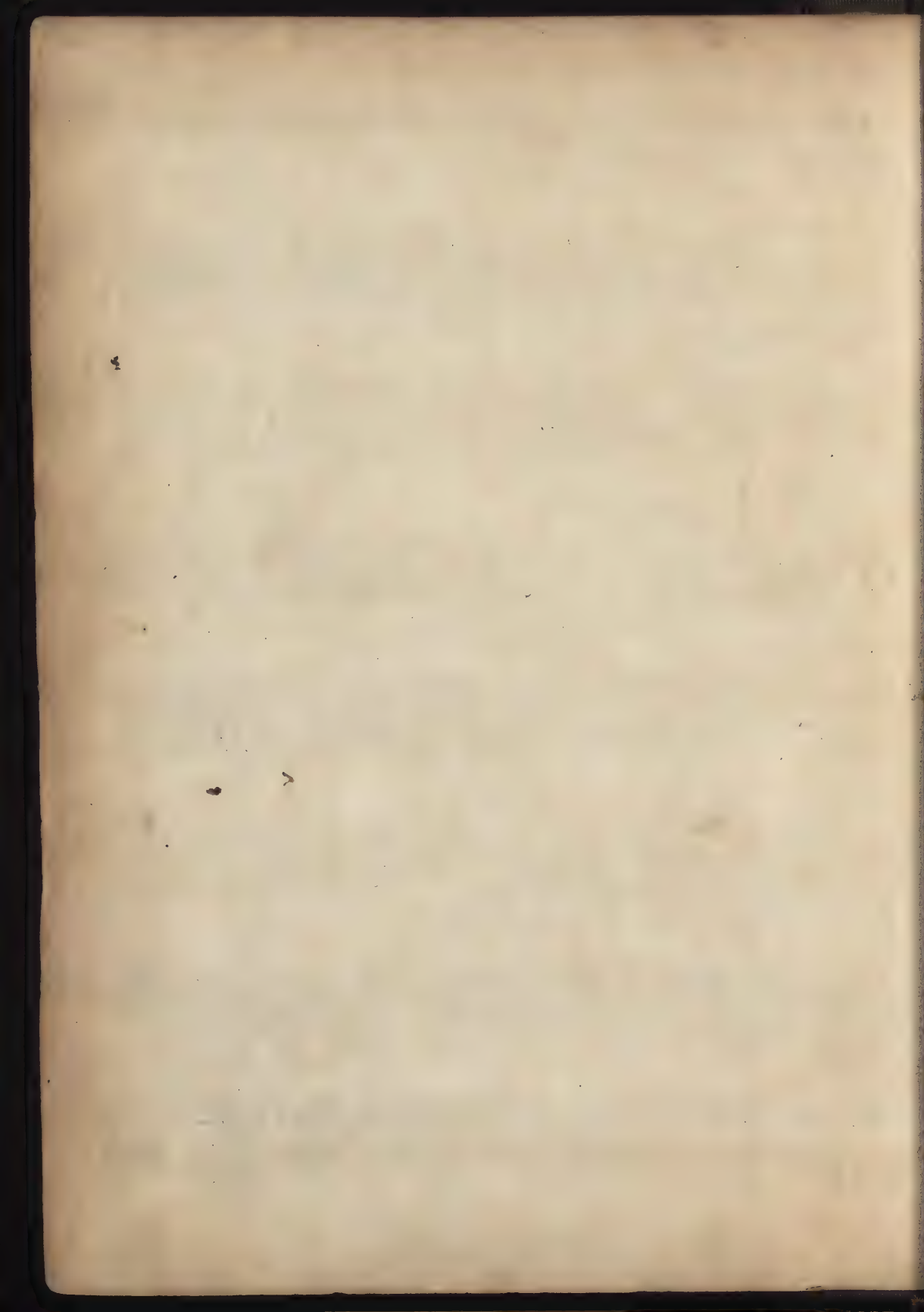
But since it is very rare to see all these *Motions* and Passions, as happening very seldom and unawares: And since no Model can be so set as to give them, I did, for Certainty, *stand for them all*; expressing every one, even to the lesser Members, Eyes, Mouth, Nose, Fingers and Toes; and these were nimbly and dextrously, as you see, designed by my Son.

Plate VIII.



G. de Laireffe inv.

I. Carnvitham sculp.



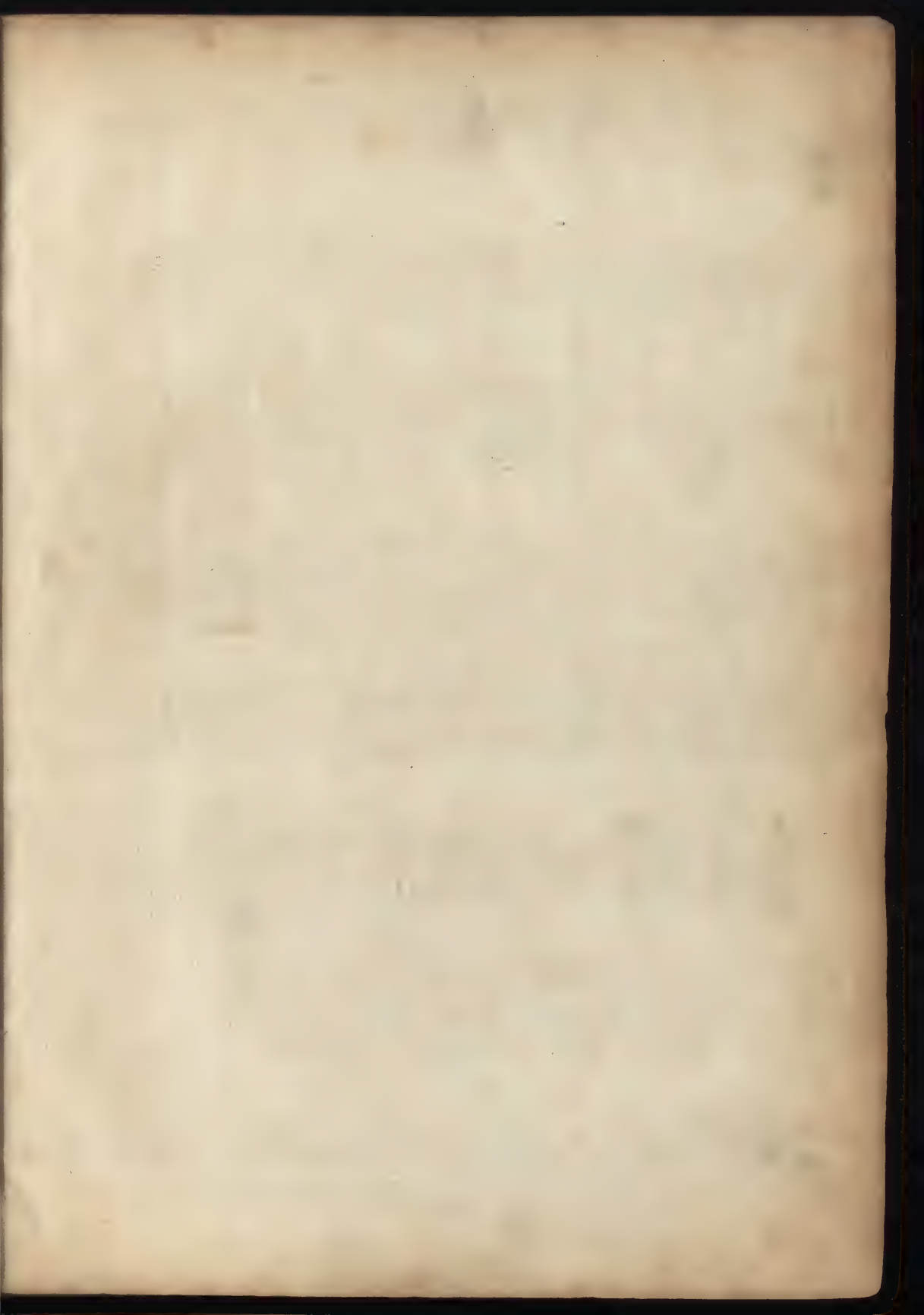


Plate IX.



G. de Laireffe inv.

I. Carnvitham sculp.



Plate X.



G. de Laireffe inv.

I. Carnvitham sculp.

CHAP. IX. *Of passionate and violent Motions.*

WE ought to observe in the first Place, that the greatest Part of these *Motions* are but in part to be apprehended, and mostly by representing the Cause of their *Motion* by the Relation which they have to each other, whether in their Beginnings or Conclusions: For the End of one oftentimes begins another, as Anger is a Step to Madness; Sorrow to Faint-heartedness, and this produces Despair or Folly. This is the Effect of most of the violent Troubles of the Mind, and Pains of the Body; for this Smart stirs the Members violently, the Muscles swell, the Sinews, Nerves, &c. stretch out of measure, nay, sometimes beyond their Power; as for Instance, in burning, wounding, and the like: Which Pains, tho' they produce particular Contractions in the Face and other Members, yet they would not be plainly known, or distinguished, if something of their Causes did not at the same Time appear; as *Pyramus* stabb'd with a Sword; *Eurydice* and *Hesperia* bit by a Snake; *Procris* kill'd with a Javelin; and the Centaur *Nessus* shot with an Arrow; *Hippolytus* wounded by the Overturn of his Chariot; and more such. By whom we must needs, as before hinted, represent something of the Cause; as by *Pyramus*, either the Veil of *Thisbe*, or the naked Sword; and by *Eurydice*, the Snake, living or dead; by *Procris*, the Weapon gored with Blood: And thus of any others. Moreover, we ought to shew the Wound, and how it happen'd; two Circumstances equally necessary. The same is also to be observed in *Nessus*, who is shot from behind; *Eurydice* and *Hesperia* bit in the Heel; *Achilles* wounded in the same Part: All which Circumstances a skilful Master ought to dispose properly. But, lest these hints be not plain enough, I shall make them so, in the following Description representing,

The Death of HESPERIA.

Hesperia, Daughter of the River *Sebrenus*, being pursued by *Aeacus* Son of *Priamus*, is bit in the Heel by a Snake; of which Wound she died.

This young and beautiful Maid is in the middle, lying on the Grass, and surrounded by some Nymphs, who mourn her Misfortune. Her Father, standing dispirited against a Piece of Stone-work, and weeping for

for her Death, is attended by some other River-gods, who endeavour to Comfort him; but in vain.

Her Garment is airy and thin, and her Breast open; her gold-coloured Head-dress coming loose over her Shoulders; her Gown turn'd up, which discovers her Thigh stained with Blood. A Boy, lying near, points at the poison'd Wound, and at the same Time pushes away a Nymph who is lifting up the Gown, and stooping sees the Wound. Another Nymph, coming by, with a short-stick in her Hand, shews to the former the Fore-ground where the Snake lies killed by some Boys with Sticks and Stones. These Boys, in lively Action, beat the Snake with Sticks and Thorn-bushes; one of them tramples on its Neck; which makes it gape; another, affrighted by it, seems to run away; at which, a third falls a laughing.

A Wood is on the right Side of the Piece. In the middle, on the third Ground, are seen some rising Willows and other Trees of the watry Kind; behind which, runs a River cross the Piece, flowing on the left Side forwards, wherein float Reeds and other watry Productions. On the Banks of this River are some Vessels and Urns, some fallen down, others lying partly in the Water; and one stands upright by the Stump of a Willow.

Some Veils, Reeds and *Iris-leaves*, bundled together, are scattered up and down. Several *Satyrs*, *Dryades*, and other Wood and Field-Gods appear out of the Wood; some with Pine-apples, others with Torches of the same Tree; some shrieking outrageously, others viewing the Snake, others, the dead Body: Most of them are ornamented with wild Plants or Oak-leaves about their Heads; some are array'd with Goat-skins, others with Deer.

On the left Side of the Piece, in the Offskip, an high impending Rock is seen, and level with it, in the middle of the Piece, *Thetis* driving her Sea-chariot towards the Rock, in order to save *Æscus*, who has thrown himself from its Top: Here we see him flounce into the Sea, and, full of Sorrow, beating the Waves with his Wings, and heaving his Breast towards Heaven, with his Head sunk in his Neck, seems to complain to the Gods of his hard Fate.

Some who are curious, run in haste to the Rock, with loud Cries and stretch'd-out Arms; at which, the foremost Figures look back, pointing at the Sea, to give them to understand that 'tis already over with him.

I do not question, but he who is somewhat acquainted with Fables and History, and sees such a Picture, will presently apprehend the whole

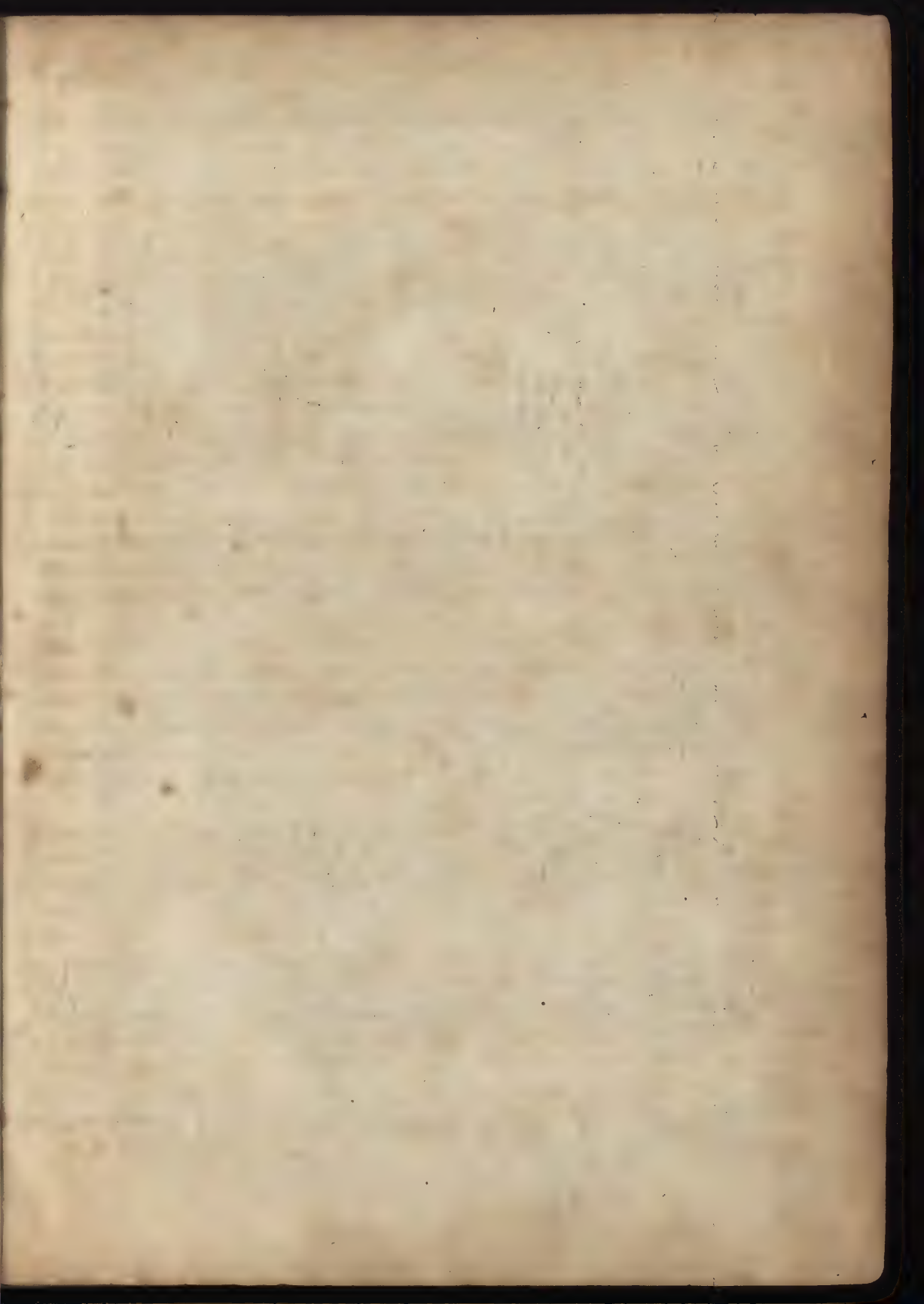


Plate XI.



G. de Lairefse inv.

I. Cunnicham sculp.

whole drift of the Story: Nay, I dare flatter myself that a Person, not conversant with them, will observe the Passions in it, and the Catastrophe, tho' he cannot tell who the Persons are.

But to return to the *Motions*; it is certain that all upright Figures, whether of Men or Women, must, for Grace-sake, *poise but on one Leg, never on both*: By which means, one Hip will always rise. The Legs ought not to be further apart than the *Length of a Foot*.

Walking, the Hip can rise little or nothing; the Breast ought to bear perpendicularly over the Leg, which supports the Body: If the right Leg advance, the left must draw back; by which means, the Body is pushed forward: The right Arm or Elbow falling back, the left Arm or Hand, as also the Face, must appear foreright.

The Weight of the Body of one *running*, is intirely supported by the Leg which advances; the Breast projects; the Head sinks into the Neck; and the other Foot is off the Ground.

A Person *climbing*, sinks his Head into his Neck, and the Neck is erect: If the left Arm rise, the right ought to incline: Contrarily, the right Leg is climbing, and the left hangs down; the Body bending over the climbing Leg, without any visible Swell of the Hips.

Those who *push and pull*, have a different Action from each other; and are shewn here sufficiently with those who *carry*; wherefore we shall say little of them: Tho' this must be observed, that no body can carry any great Weight in his Hands, otherwise than on the Side where the Hip rises; nor, on the contrary, pull down any great Weight, otherwise than with the Hand of the Side where the Hip sinks; the Head ought to bend over the rising Shoulder.

There are still remaining two Sorts of *Motion* of no less Importance than the others; namely, *Beseeching* and *Sleeping*; yet this last is not confined to the Bed at Night, but occasioned by Accidents in the Day; in old Men, thro' Heaviness; others, by Exercise of Mind and Body; Women, by domestick Labour; and Youth, by their Play. And tho' we cannot properly call these *Motions*, but rather a Cessation of *Motion*, yet I thought proper to exhibit them in *Plate XI*. Wherein, No. 1. shews a slumbering young Man, with his Arms and Legs wantonly spread. 2. Is a sleepy Woman, with her Head somewhat inclining to her Side; but her Arms and Legs more modestly disposed than those of the young Man. 3. Shews an old sleeping Man with his Head on his Breast, his Arms close to his Body, his Legs drawn in, and Body sinking.

Among

Among the *Beseeching*, No. 4. we see a Figure praying eagerly and incessantly. No. 5. Is praying in the utmost Distress. And No. 6. Is humbly imploring the Gods for Help.

I think these Examples sufficient for finding infinite others flowing from the Passions, according to Occasion, and as the Matter requires more or less Force, Zeal and Pleasure. But think not these here offered, to be drawn in their greatest Force, or the most expressive: No, I am not so presumptuous, but rather like the Wrestlers, who challenge the best Masters, not to overcome them, but, to stand the Chance, who shall be the Victor. I aspire at the Prize; but not with arrogant Thoughts, that all must give way to me. 'Twere foolish to think, that what I have learnt by Practice and Observation, another should not learn, nay improve, by his Industry. One Light springs from another, and, from a little one, becomes greater; this daily Experience shews. How many Things do we know, which were hid from our Ancestors? Whence we may believe, that our Successors will be more knowing than we. As Arts and Sciences are much improved in latter Ages, so we may hope for their Furtherance in the present polished Age. If *Hercules* carried his *Valour* to the *fixed Columns* (*Herculis Columnæ*) *Theseus*, his Successor, went far beyond them, and yet followed the same Path.

This I hope also to shew to the Artist, wishing, that by my Labours, or his own Industry, he may find a shorter or more sure Way to attain the highest Perfection in the noble Art of Painting.

CHAP. X. *Of the different Colouring of the Naked, in a Child, Man, and Woman; in Health, Sicknefs, and after Death.*

HAVING carefully studied this Point, I find that one Chapter is too little to comprehend it; nevertheless I shall here lay down the principal Parts of it, hoping to handle the rest in this Work, as it comes in the Way.

Having already treated of Two of the fixed Beauties of an human Figure, we shall (keeping Nature still in our Eye) proceed to the last of them.

The *different Colours of the Naked* are as manifold as the Objects themselves; nay, almost innumerable: But we shall confine ourselves

to the three Conditions of an healthy and sick Person, and a dead Body; applied to a Child, Man and Woman.

The Child, being in Health, is of a rosy Colour; the Man of a warm and glowing Colour; and the Woman of a fair Colour.

But in Sickneſs, the Child inclines to yellowiſh Pale; the Man to dark Pale, or Fallow; and the Woman to a milkiſh or yellowiſh White Colour.

Being dead, the Child is violet; the Man more grey, yet ſome-what yellowiſh; and the Woman like the Child, but more beautiful, as having the whiter Skin: The Reaſon of which is, that the Child, having a thin Skin, and being full of Blood, muſt appear ruddy; the Man, being more yellow, and his Skin thicker, muſt appear more grey, ſince the Blood can ſhine leſs thro' it; and the Woman, having a white and ſmooth Skin, muſt therefore ſhew herſelf ſomewhat ruddy. Hence it is, that a Child, in its tender Parts, is more violet, a Man more grey, and a Woman blue, yet more upon the Green than the Violet. All this is demonſtrable by the Colours themſelves; for mixing Blue and Red it becomes Violet for Children; Blue, Red and Yellow make a Grey for a Man; and yellowiſh White mixed with very little Red and Blue gives a Greenneſs for a Woman.

Now, in order to ſtrike the right Colour for each, take theſe; for the Child, White and Vermilion, it being pretty ruddy; for the Man the ſame, with the Addition of ſome yellow Oker, which makes it more warm, and alſo more fiery; for the Woman, take White, a little Vermilion and ſome yellow Oker. And to know perfectly the proper Tint of the Tenderneſs of each of theſe three Perſons, you muſt, in Finiſhing, take ſome Smalt or Ultramarine alone, and, with a ſoft Fitch, ſcumble your Blue over the *moſt tender Parts* of your Figure, ſo that it lie ſoft and transparent: And you will perceive, that this Tenderneſs produces in each Figure, a particular and natural Colour. So much for healthy Nature; that of the Sick and Dead ſhall be ſpoken of afterwards.

Here methinks I can ſcarce underſtand (tho' nothing more common) the perverſe Opinions of Painters about *Colouring*; they ſeek after Art, but do not underſtand Nature; make large Enquiries to little Purpoſe; and, as it were, traaverse the Earth, without moving a Step. They talk for ever of this or that Maſter's Colouring; of one they ſay, *Ay, that is beautiful and freſh*, — of another, — *That is like Fleſh and Blood*. — Another ſays, — *That is very freſh and glowing*. — Others, after having prattled a long Time, and ſtupified themſelves with Enquiries, give up the Cauſe, ſaying, — *Such a Colour is not*

in the World; I can neither find nor imagine it; it cannot be imitated.— And more such Talk. But what fine Thoughts are these? If our Senses cannot apprehend a painted Nudity, what must Nature herself be? Is not the Original better than the Copy? Had *Titian* and *Georgione* a beautiful Colouring? Let us follow their Manner: They chose Nature for their Pattern, without imitating other Masters, because in whatever other Respects Nature may be deficient in relation to the Art, she is *certain in Colouring*; therefore the Life must be the best Model; and what is not intirely like her, tho' never so flattering, is false and of no worth.

As I have described some Weaknesses in Painters, so the following are no less Evils: They pretend to correct Nature, tho' she be, in Colouring at least, not to be corrected; incredibly difficult are their fruitless Attempts, and as difficult their Meanings, thro' the Neglect of essential Methods for doing Things rightly and truly.

Another Mischief proceeds from Tyro's themselves; these, falling upon the Life at first setting out, can hardly endure to be debarr'd by their Masters: But I desire such may know, that, by this Hindrance, till they can copy well, their Masters act prudently: After this, let them proceed to *the Life*, since it's certain, that they must first get a thorough Knowledge of *the Mixtures of the Colours*; without which, they will make but poor Work of *the Life*; besides it is far more easy to imitate an Object painted, than one neither designed nor coloured.

The better-meaning Artists must therefore not pretend to arrive at *fine Colouring*, without consulting Nature; for the greatest Grace lies in its Variety, viz. in Rosiness, Yellowness and Blueness, as well in Old as Young, principally when each Colour is rightly applied and naturally represented: But this Variety cannot be seen in the Academy-figure by Night, but in the Day-figure at the Drawing Schools.

Now, for the docible Artist's Sake, I shall, in the next Chapter, treat of such Colours as I have made use of in the dead Colouring, second Colouring and Finishing; not with Design to confine him to those, but to open a Door to further Enquiries; for one Country uses these, another other Colours, and yet both good, if they at last answer the same Purpose: Some again may have been taught other Colouring. But I submit all to Practice, and their own Judgments.

CHAP. XI. Of the Colours, and their Uses, with respect to both
the Sexes.

A FAIR and tender Woman is dead coloured with White and brown Red; in the second Colouring, with White and a little Vermilion.

For a young Man the same; except that we also mix a little light Oker with it.

In a Soldier, brown Red, and a little White in the dead Colour; second Colour as the others.

For a fallow or Sun-burnt Peasant, White, brown Red and Umber for the dead Colour; light Oker and White for the second.

For a sick Person, White, a little Vermilion, or brown Red in the dead Colour; light Oker and White for the second, yet but little ruddy.

The Figures being brought thus far, retouch or finish them in this Manner; brush thinly over your Figure some Vernish mixed with a little light Oker; then clap on your main Lights, scumbling them softly and gently into this wet Ground, as far as is necessary: For a Child mix, under the Vernish, a little Vermilion; some light Oker for a Man; and somewhat less light Oker for a Woman.

But chiefly observe, that the *bluish Tendernefs* must not be mixed or laid on in the two first Colourings; but, on Finishing, is scumbled in with the main Lights, and melted into the wet Ground of Vernish, not with Grey or Blue mixed with White, but with pure and thick-temper'd Smalt or Ultramarine only, touched with a Fitch-pencil, as I have already intimated.

Thus also the *Reflexions* are to be managed, whether they be strong, or apparent, or of what Colour soever they be; Of which, more in its Place.

The *Tints of the Naked* are but three; namely, the *Light*, the *Mezzo*, or second Tint, and the *broad Shade*: But I except the *Ruddiness*, which is also divided into three Degrees or Parts.

The three former Tints ought to be made and proceed out of one Colour, in Shades as well as Lights, but I reckon not among them either the greatest Shades, or main Lights used in Retouching.

The Colour of a dead Body, could, by this Interposition, have no Place after those others; in such a Figure use brown Oker, and White in the Dead-colouring; which being thinly glazed with Lake, more or less according to the Age and Condition of the Person it represents, thereon paint with light Oker and White for the second Colouring; in which, have a due Regard to Fingers, Toes and other small Parts both of Body and Face, which ought to be grey and violet, as in living Nature those Parts appear rosy and blushing.

If any ask, why I expressly assign light Oker, Vermilion, or brown Red to this or that Body; and be not content with recommending Red and White, or Yellow and White; he must know, that there is a vast Difference between Red and Red; for Instance, take Vermilion and White, and brown Red and White, and observe how much the two Mixtures differ in Force and Beauty; thus it is also with the Yellow; which makes a great Difference in the Colouring of the three Nakers afore said, and also in their Tints.

But I do not absolutely confine myself to those Colours; I name them only as my Opinion touching them, and that I may be the better understood in what I say about them.

Has the Artist a mind, in the second Colouring, to put in the tender Tints? Let him do it; but they will, on viewing the Painting at some Distance, *appear like Spots*: He will also find more Work and Trouble, because the *Colours lie too thick*; whereby he is convinced, and obliged to work it over again another Time.

Before I end this Chapter, I must propose one familiar Question, frequently started; Why many Disciples give into a worse Manner, than that of their Masters? Which I resolve thus; their bad Manner is the joint Fault both of Master and Disciple; the Master's chiefly, in being sometimes negligent in his Instruction; for tho' he understands the Grounds, he does not teach them his Pupils: The greatest Care he takes, is, to put them on copying all Sorts of Pieces, as well of old as later Masters, each handled in a particular Manner, sometimes quite different from his own. The Disciples, on the other Side, being content with a superficial Likeness, *viz.* this Part as red, that as yellow, blue or green, as the Original, (which they themselves must find out by tempering and re-tempering) thence it follows, that in one Part or other they generally fall into Extravagancy, after they have left their Masters. Is the Master's an hard Manner? Theirs will be harder. Was he rough? They will be rougher. He, warm and glowing? They, fiery. Did he colour flaring? They will exceed him. Was his Manner to paint young and old Women alike? They will paint

paint both Women and Men, young and old, after one Manner; and make their Wives or Maid-servants their only Models. As for Painting worse, this lies at the Disciple's Door, thro' a Propensity to *some particular Parts*, without regarding the Whole: One affects Draperies; another likes Nudities; another delights in By-works. But such must not take it amiss, if I compare them to Thistles, which, where they fall, stick.

But a Master, who seeks Honour and Esteem, must not only be acquainted with what I have now delivered, but many more Things, if he will be valued for History, the universal Painting.

CHAP. XII. *Of agreeable and beautiful Colouring.*

SINCE a Piece cleanly and beautifully Coloured must needs be very pleasing, as well to the Ignorant as the Knowing; and the contrary ones be displeasing; we shall treat of it as a Matter of great Importance: But many miss the Mark herein; some knowingly, others against their Wills; I say, *knowingly*, in taking a Fancy to this or that Manner, whether good or bad; and, *against their Wills*, when they are past Recovery, and Custom is become habitual. Sometimes it also happens thro' Carelessness and Fear of doing worse: These, 'tis true, give good Ear, but neglect right Methods.

As a pure Light causes Objects to appear clean and beautiful, so it must needs be, that the more it is broken, and sullied by Darkneſs, the Objects will also become darker, and less beautiful: Many great Masters have, in this very Particular, been much mistaken; as among the *Flemish*, *Rubens*; and in *Holland*, *Rembrant*, *Lievens*, and many others of their Followers; the one, in endeavouring to paint too beautiful, is fallen into a glaring Manner; and the other, to obtain Softness, got into a rotten-ripe Manner; two Extreame, which, like two dangerous Rocks, ought to be avoided. But Prudence observes a Mean in every thing; and a skilful Master will make a judicious Use of the *Colouring in general*, whether in Nudities, Draperies, Landſkip, Stonework, or what else.

I have often wondered, how some have tormented themselves in the different Colouring of a Man and a Woman; painting him warm and fiery; her, tender and fair; without reflecting whether such Colouring was proper to their Condition, or not: Nay, without making any
Distinction

Distinction between Deities and Men; the Nobleman and Clown; which I think very silly. Now, whether they intentionally do it, to shew how masterly they can match such a Colour, or whether they are fond of such Extravagancies, or bid Defiance to those who Colour the Nakeds of Men, Women and Children with little or no Difference, I will not determine: But must at least observe, that tho' good Colouring in general is very commendable, yet what we most shew our Judgment in, is, the giving every Object its *proper Colour, according to its Nature and Quality*; for the Difference among Objects on the fore Ground ought to be much greater than those of the second or third Grounds, because the Distance or Medium of Air between, unites every thing less or more, as well Colours as Objects.

The End of the First Book.



T H E



T H E

ART of PAINTING.

B O O K II.

Of ORDONNANCE, or COMPOSITION.

CHAP. I. *Of the Qualities necessary to the first Idea, or Sketch.*



N order to give the curious Artist a previous Notion of every thing I think necessary to the main Matter, to the end he may duely weigh his Qualifications for it, I say, that he ought in the first Place to have a *good Memory*, to consider well what he is to represent, and to retain it in his Thoughts; and next, a *free and nimble Hand* to execute *instantly* on Paper, what he does conceive, lest it slip out of Memory again.

But these Qualities will be of little Service, unless he observe Order in his Proceedings; the more important the Composition, the less Delay; because a bright Thought sometimes comes unawares, and is as suddenly lost; and tho' perhaps it may be retrieved, yet with ~~meaner~~ *more* Circumstances than at first. In fine, as we take more or less Pains about the Matter, so the Loss will be the greater, especially to those of weak Memories, to whom we may apply this Emblem. A
Man

Man embracing the Smoke of a burning Pile of Wood, with both Arms, with this Inscription, — *He who embraces too much, retains nothing.*

How often do we find, that when we betake ourselves to Thought, we are, by some outward Cause, interrupted, and our Projects spoil'd by the Confusion of our Senses; to obviate which, 'tis best to be *alone*; and then, having Paper, Pen and Ink, or a Crayon, and settled the Scheme of your Ordonnance as to Height and Length, you must mark out the Plan or Ground, and fix the Point of Sight, whether the Design be Landskip, or for a Chamber, Palace, Grotto, or what else: After this, weigh well your whole Design; then, what Sort of Persons must enter it, and who ought to have the *first and most visible Place*; which mark *instantly*, and their Bigness, not in Figures, but *Strokes*; here on the first Ground, there, on the second, according to their Characters and Merits; beginning with the King or Prince, and next, his Retinue, or other proper Persons: If there be still another Party to be introduced of less Moment than these, and yet as essential to the Ordonnance, mark it with Points in its proper Place, without more ado.

Having brought your Design thus far, you may, some Time afterwards, reassume the Thoughts of it, beginning with the principal Figures; and now consider by what *Passions* your Figures are *moved*; how they ought to *stand, sit or lie*; what they are *doing*, whether they *fly or run*, and whether *before or against the Light*; how they *contrast*, and how they shall be *set off* against each other. Sketch all this on another Piece of Paper, and tho' in so doing some Circumstance may have been omitted, yet the Consequence can't be great, since the lesser, like a River, flows from the greater, without Burthen to the Memory.

Go to your Sketch again at some other Time with fresh Thoughts, and then consider what *Characters* must be *naked*, what *cloathed*, what *beautiful*, what *common*; together with the *proper Colouring*, and it's *Agreement and Order*. Thus the Design is brought to bear, and this, in my Opinion, is the surest Way to help and ease the Memory.

Thus much of Ordonnance in general, proceed we to treat of each Part in particular.

CHAP. II. Of Ordonnance.

I WONDER at nothing more, considering how many Histories can be collected from Sacred Writ, than that we see so few of them handled, and those so little different in Design. For in 400 lately published, most of them are on Subjects which have been represented before, without any Attempts on such as have been left undesigned, as if no Ordonnance could be made of them: It is the same with *Ovid*, *Homer*, *Virgil* and many others, tho' from them might be gathered Matter for above three Times as many Compositions. The Cause of all this, I find, after much Pains and Inquiry, to be *Ignorance* and *Carelessness*, those two impotent Sisters, who check the Senses and obstruct Inquiries; an Evil to be cured only by diligent Exercise.

We need not doubt, but that the ancient Painters have pick'd out the best Histories; but 'tis Folly to think they therefore despised all the rest. It were unhappy, if the Secrets still remaining had been before all discovered; for then we might bid adieu to all future Endeavours. But supposing, that the best Subjects are chosen, it falls out nevertheless that those which are slighted are oftentimes the *most painter-like*, and have the *strongest Passions*, and at the same Time the *most elegant By-works*; so that we need not despair of sufficient Matter to handle.

But we see in Cattle that they will follow one Leader; and so it is with some Painters, who think they have done enough, when between their Compositions, and old ones on the same Subject, the Difference lies in Figures sitting instead of standing; the Action in the open Air instead of being Within-doors; or by some Alteration in the Ornaments and By-works: But nobler Souls soar higher; they do not sit down contented with what others have thought, but strive to excel in Things better, and new, or at least as good as the others.

What Praise-worthy Pieces must those be, which are built on other Men's Thoughts? The original Designers taxed with Ignorance and little Sense, because their Works are seen thus corrected in Actions, Draperies, Colours and Ornaments: But let such Artists continue to torment themselves as long as they please, Men of Sense will always think meanly of them, and give the Praise to the first Inventors.

Great Souls are always ambitious to share equal Honours with happier Masters; for who of the Poets would not be equal to *Homer*? Of the Philosophers, to *Aristotle*? Of the Painters, to *Raphael*? Of the Statuaries, to *Michael Angelo*? Those great Men have done as great Things to acquire a *Name*: A Desire of Glory has fed the Fire of their Labours; and this has secured them both Honours and Riches. They did not vouchsafe, when the Day was shut in, to spend their Time in Company, but ardently fired their Lamps for Night-improvements; and thus they attained the greatest Happiness.

These Things I judged preliminary to what follows; and therefore we shall proceed to the Management.

CHAP. III. Of the Ordonnance of Histories.

THE Management of History will serve for universal Conduct throughout this whole Work; for no one can be said to be a good Master, without a perfect Knowledge of it: It is so general, that it affects every Branch of the Art; as the grouping of Figures; placing of Colours; Choice of Light and Shade; laying Grounds; nay, even the Disposition of each single Figure: But I shall nevertheless be brief, and so proceed.

When now you have chosen your Subject, whether in History, Fiction or Emblem, make a rough Sketch of it, and so imperfectly as only to understand your own Marks and Strokes: Then read with Attention the *best and exactest Writers of the Story*, in order to conceive it well, and fix it in your Memory; marking immediately what you have read.

On your next Return to this Sketch, you must principally consider, in *what Country*, in *what Season*, and *what Time of the Day*, the Action happened; and whether *within or without Doors*; whether in *state-ly Places*, or *common ones*; and lastly, the *Quality and Dignity* of the Persons concern'd; thus much for Circumstances: Now mind exactly the *Essence* of the Story, and then the Accidents proper to it. The *Event* of the Story must always fill up the *chief Place* in the Composition; and the *Beginning of it* to be disposed in the *Offskip*; as a Cannon-ball, shot from a Distance, batters a near Bulwark, and scatters whatever opposes it; by this means the Drift of the Matter will appear at first View: Note all these Things in your Pocket-book, that
you

you may remember them; and be sure to consult them often for that Purpose.

Some Day afterwards, early in the Morning, when your Head is easy and clear, re-consider the whole Matter: *Imagine yourself to be the Figure, which (one after another) you are to exhibit; and so proceed to the most inferior.*

Next, extend your Thoughts to the *Places where the Action happened*: This will bring you to apprehend the *Nature* of it; and you will quickly perceive all your Figures in Order, and the *Qualities* of each, their *Distances* and *proper Places*: *Mark this in General with Strokes only.* Put each principal Person's Name to his Figure, that you commit no Mistake in them, [or the Disposition slip out of your Memory. After this, you must mind every other particular Figure: And lastly consider, by *what Passions they are all moved.*

By this Method it is certain, that we are far advanced in General, but little in Particulars; the Design is as yet no more, than as if a Person, standing on an Eminence, or the Top of a Steeple, were viewing, in an open Country, the Preparations of a great Army. He sees all neatly divided into Troops and Regiments, here the Horse, there the Foot, there again the General, and further off the Officers; yonder again, the Carriages for Provision and Ammunition, and so forth. Now, such an one only knows the Objects to be there, and the Place where; but having a good Order, and following it, he can the more easily represent the rest.

But he must still go further, in considering from *what Side*, and, in *what Place*, all is to be seen, and whether the *Horizon* must be *low* or *high*; place your *principal Object* as much as possible in the *middle*, on a *rising Ground*; fix your Point of Sight; determine your *Light*, whether it must proceed from the *left*, or the *right*, from *behind* or *before*; and whether the Story require *Sun-shine*, or a *common Light*; next, dispose the rest of the *Figures in Groups*, some of *two* or *three*, others of *four* or *five*, more or less, as you think proper. But of this, we shall say more in a particular Chapter.

In the mean time, to help those who may not presently apprehend this, we shall give an Example from off the fore Ground: I say then, that you must place your *principal Figures* conspicuous and elevated upon the fore Ground; give them the *main Light*, and *greatest Force of Colouring*, in *one Mass*, or *Group*; the *less Objects* must be somewhat lower, and their Force of Light and Colour more spread. The second Ground ought to be in *Shade*, or filled with *shady Objects*; and

behind them, on the third Ground (which must be Light again) dispose the Objects of smallest Consequence; observing always, that *large Objects* are placed behind *small ones*, and small Objects behind *large ones*; as also strong Lights against dark Shades; if you cannot find it by the Shade, endeavour to effect it by dark Colours, as we shall shew more amply in another Chapter.

Having got thus far, make your Sketch anew on another Paper, wherein design all the *Nudities after the Life*, and the *Draperies from the Layman*, Figure after Figure, as finished as possible; disposing every thing so to the Light, that neither more nor less Shade appear, than the *Whole* requires. Forget not to place your Figure and Layman agreeable to the Point of Sight in your Sketch.

Now consider the *Motions and Passions*; which, to represent naturally, I shall here shew a proper Method; standing before a Looking-glass, make, with *your own Body*, such *Actions and Motions* as your Figures require; the *Passions* you must conceive from the History; for Instance, for a Figure in a Fright, observe how you stand, what you are doing with the right Hand, and where the left is; how you turn your Head; what the left Leg is doing, and what, the right; how you bend your Body, and so forth: Sketch all this with their Circumstances, without heeding Proportion, but the *Motion of the Members only*: Then set your Layman to that Sketch, disposing it so as you shall need it in your Ordonnance, chusing the *most beautiful Side, best Light, and most advantageous Shades* for the Purpose. If the Figure must be cloathed, cast your Draperies as fine as possible, *according to its Character*. Then design it curiously on blue or Drawing-paper; but finish the *Naked from the Life only*. Take the same Method in other Passions and Figures, as we shall shew further in the sixth Chapter.

In the mean Time, begin your general Design on the Cloth, from your last Sketch, and compleat it after your finished Drawings, or Models. As for *By-works*, and other proper Decorations, we shall treat of them in another Chapter.

CHAP. IV. Of the Uses of fine Prints, Academy-figures and Models.

IN few Parts of the Art are greater Abuses committed than in the Use of fine Prints, and Composures of great Masters; for many accustom themselves so much to them, as seldom to do any thing which

which is not borrowed from Prints, or other Men's Drawings. Are they to compose an History, Emblem or Fable, they bring it together Piece-meal, and by Scraps; and searching their whole Store of Prints, Drawings and Academy-figures; take an Arm out of one, a Leg out of another; here a Face, there a Drapery, and out of another a Body, in order to make of the Whole an Ordonnance: But to whom does the Honour belong? Has somebody used an Ordonnance of *Poussin*, is the Design that Person's, or *Poussin's*? This is like Duck-eggs hatched by an Hen, and we are puzzled to know to whom the Praise is due; but it's certain, that if the true Owners of such borrowed Goods were each to take his own from such Painters, I fear their genuine Offspring would be but small; it would even fare with them as with *Erasmus's Cuman* Ass, who, with the Lion's Skin, look'd terrible, but his Ears discovering him, he was stript of his borrowed Cloaths, and severely bantered by every one.

But another Mischiefe attending this Method of Proceeding is, that it makes them *slight the Life*, nay, oftentimes *forget it*; whereby, and the Neglect of Rules, they never become good Designers.

The necessary Use of Prints consists herein, that next to what has been said in the preceding Chapter, and the Sketch settled, we inform ourselves what great Masters have thought and done on the same Subject; how they chose their Objects, and with what By-works ornamented; this will improve our Thoughts. The next Thing we are to observe, is, the Grace of their Actions, Faces, Lights and Shades; and if any thing be for our Purpose, *seek it in the Life*, or if Draperies, *take them from the Layman*; thus we may call the Work our own. But above all, we must make use of Academy-figures of our own Design, especially those done in private. No Figure must be painted twice in one Ordonnance, without urgent Necessity: But the following Ornaments, whether our own or others, we may lawfully use; such as Trees, Stones, Tombs, Fountains, Urns, Statues, Ruins, all Sorts of Architecture, and other Ornaments, as much as we please. He who goes further, bigots himself so much to Prints, and other Men's Thoughts, that he thinks himself under a Necessity to express every Thing *their Way*: But it's certain our Aim in viewing Prints is twofold; first, to sooth and please the Eye; next, to enrich our Thoughts when we are about a Composition of our own; for then they prove of the greatest Advantage to a Tyro, in giving him not only fine Thoughts, but also a pleasant and beautiful Manner, agreeable Postures, graceful Actions, well-cast Draperies, and, what's above all, a *Quickness of Thought*.

Thought, and a warmer Inclination; as is more amply shewn in my Drawing-book.

CHAP. V. Of Probability; and what is Painter-like in an Ordonnance of few or many Figures.

PROBABILITY, as operating on the Mind and Imagination by the Help of Sight, ought chiefly to be observed in the *Partition and Representation* of Histories, and is next in Consideration to the three Branches wherein Beauty consists; of which we have already spoken.

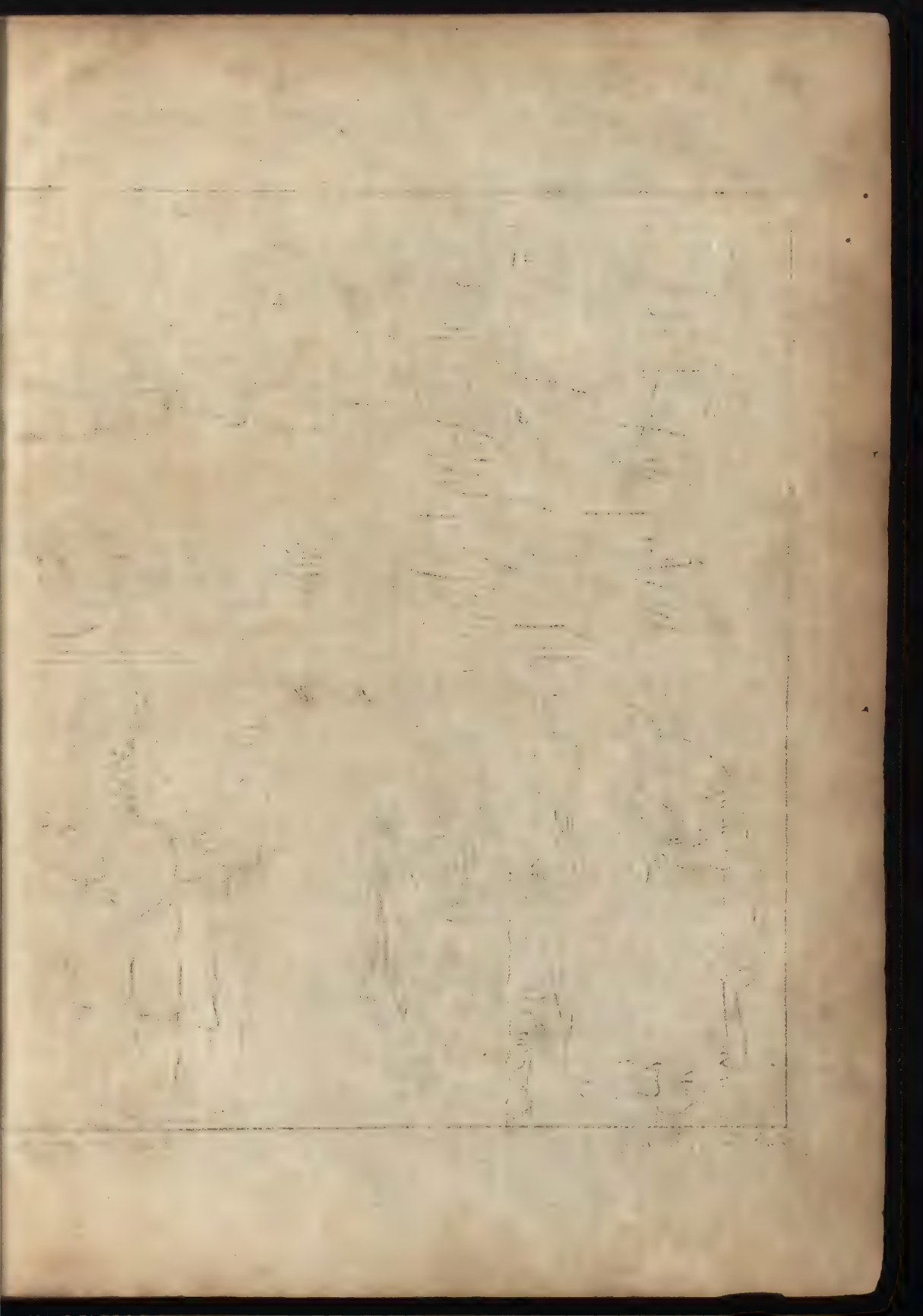
It ought to appear not only *in general*, but in each *single Object*; and we must take Care to reject every thing repugnant to it.

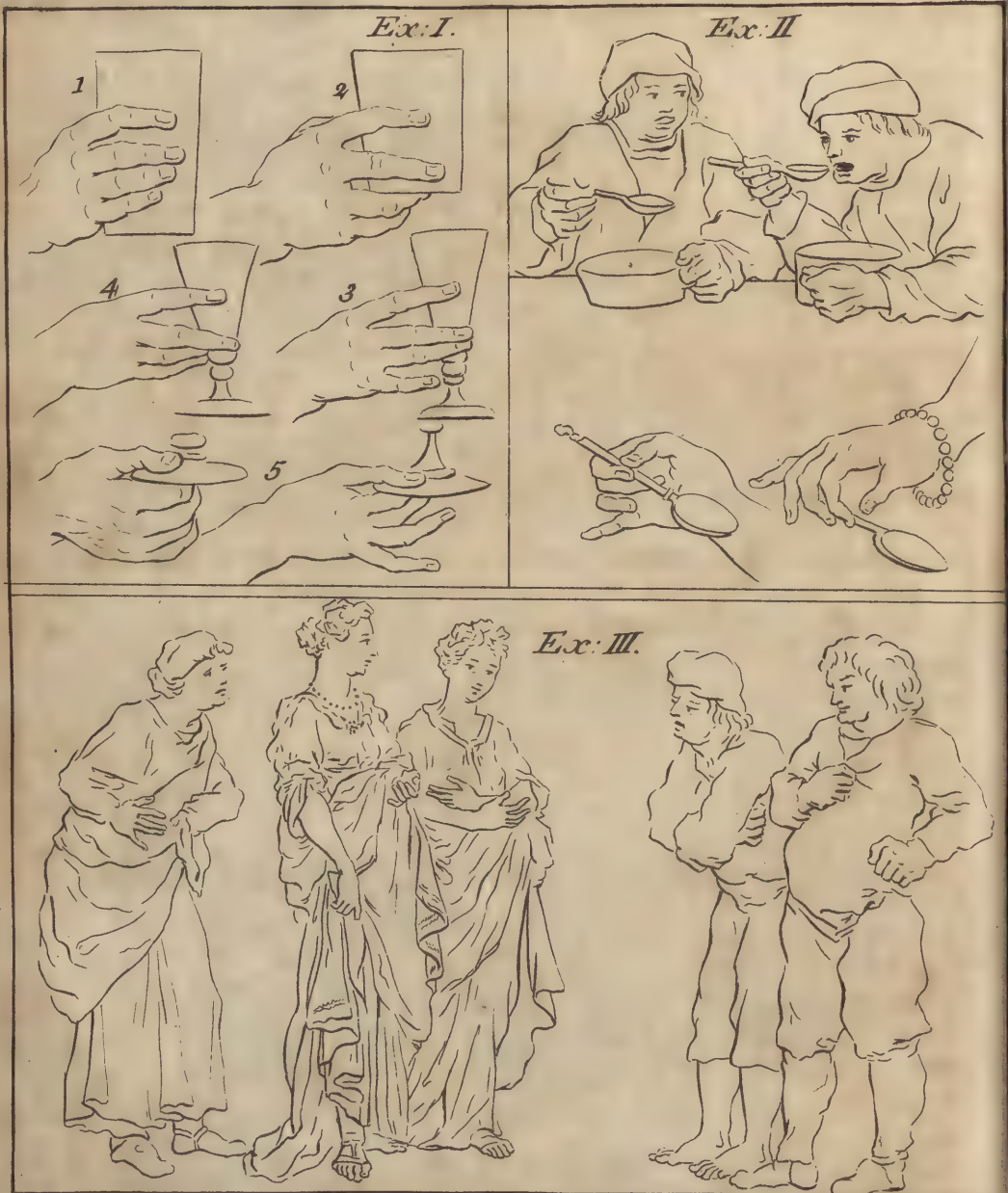
In order to it, consider what *Characters the Subject consists of*, whether of People of Fashion, or ordinary People, or of both mixt; let this appear in their Carriage, Shape, graceful Motion and pleasant Colouring, as being People of Education.

If the Figures be rustical, let Rusticity be visible in them, not only in Dress, but in their Behaviour, Colour and Motion; and if therein some Agreeableness appear, let it still favour of Rusticity.

By this Means, and what follows, your Thoughts will appear *natural and likely*, to wit, by giving *more or less Beauty* to Persons of Condition, and *more or less Simplicity* to meaner Persons; one may be short, another tall; one squab and corpulent, another thin and slender; one somewhat crooked, another of a brown or pale Complexion; one of a quick, another of a slow Motion: Nay, in three or four Figures there ought to be at least one quite unlike the rest; I might say, that hardly any two ought to be alike; among 6 or 8, one at least should be hunch-back'd: And tho' this may seem to contradict what we have before said touching Beauty, yet it gainsays it not in reference to *Condition*, since an Hunch-back, wry Shoulders, distorted Hips, a bigger or less Head, have as good an Agreement with the other Members, as the most handsome-made.

If it be asked, what would be wanting if the Figures were all well-proportioned, yet some inferior to others in Beauty? I answer, that these last but in some measure partake of the Agreeableness of the others, and one in a less Degree than another; and as it is a Truth, that





G. de Laireffe inv.

I. Carnvitham sculp.

that great People are subject to Deformity of Body as well as little ones, so their Deformity is not so visible as in meaner Persons.

Hence, I think my Opinion not ill grounded, that chiefly in reformatory Compositions, such as Plays, divine Services, Courts of Justice, and Concourses of all Sorts of People, *all Sorts of Shapes* are to be introduced; as crooked, short, tall, awry, fat and lean, and even some lame and crippled, as Occasion requires; but then they must be so disposed, that, without Offence to the Eye, they do by Comparison insensibly set off other Figures near them; which is a main Proof of the Likelihood or Probability of an History: But to make this Point the plainer, I shall shew the Difference between one old Person and another, and one young Person and another, each in a less or greater Degree of Beauty; and confirm it by Examples.

As for the handling of *Fables* and *Emblems*, these, being not Facts, but Fictions, consisting mostly of Virtues and Vices, require a quite different Management; for in representing Virtue no Blemish must appear, and in Vice no Perfection.

As to *Deities*, who ought to be perfect in every Respect, we shall, as Occasion offers, write more at large, and treat of them thoroughly in a select Chapter; and in the mean Time shew here some different Handlings of the same Thing in Persons of different Conditions, as in *Plate XII.*

EXAMPLE I.

No. 1. Shews the different Grace in *taking hold of a Glass*, the one takes it with a full Fist.

No. 2. Takes it lower with some Manners.

No. 3. Is a Princess holding a Cup with the Tips of her three Fingers, drawing warily and agreeably the little Finger from it.

No. 4. Is a Lady's Woman, who, fearful of spilling, holds the Glass handily, yet less agreeably than the other.

No. 5. A Prince holds it handily and cautiously below on the Foot.

EXAMPLE II.

Here you see again the Effects of Education between People of Condition and more common Persons, very worthy a Painter's Notice.

No.

No. 1. Shews a clownish Peasant, and how greedily and disorderly he eats out of his Porringer; he sits, and leans with both Elbows on the Table, embracing his Dish with both Arms, lest somebody should take it from him; he holds the Spoon with his Thumb and Fingers under the Porringer; his Mouth over the Dish, and his Chin advances to meet the Spoon; his Head is sunk in his Shoulders, and he bends forwards with his upper Parts.

No. 2. Sits upright, and, being better bred, holds the Porringer by one Ear, and the Spoon with three Fingers by the End of the Shank; he opens his Mouth but little. Again appears a Difference in

No. 3. Representing a Gentlewoman holding the Spoon with the Tips of three Fingers, and the Hand over the Shank, in a very agreeable Manner; and in

No. 4. You see a Lady managing a Spoon with less Grace than the other.

This pleasing Air is admirably observed by the great *Raphael* and *Correggio*, and particularly by *Barocci*, as we may see in a fine Print after one of his Paintings, where *Mary* is represented with a Spoon in her Hand, taking some Spoon-meat out of a Dish, held by an Angel, in order to give it to the Child *JESUS*, who, half swaddled, stands in her Lap: This Print is, in my Judgment, so admirable for Grace, and so natural, modest and great, that nothing could be better express'd.

Tho' the two preceding Examples might be sufficient to shew all other Handlings, and the Difference of Action in particular Conditions of Persons, we shall nevertheless add a third.

EXAMPLE III.

Shews how attentive the two Peasants stand listening; the one, with an high Back, advances his Chin, and stares at the Speaker as if he'd look thro' him; he hugs himself, and rests on both Legs, which, with the Toes, are straddling; the Knees somewhat bent, and the Feet turned inwards: The other stands streight, poising his Body mostly on one Leg; has one Hand by his Side, and, with the other, takes hold of his Garb on his Breast; the other Leg, a little turned, is somewhat more forward, and his Belly somewhat sticking out; his whole Carriage more agreeable than that of the other.

Here again we see a reputable Gentlewoman of a modest Gate, her Carriage lofty and agreeable, one Hand rests under the Breast towards the

the Body; the inside of the Hand turned upwards; Fingers loose and airy bending downwards; hearkening with Attention, she, with the other Hand, lifts up a Part of her Garment. She stands straight; her Head turned sideways, a little forward; her Knees and Feet close, and one Heel turned towards the inward Angle of the other Foot: Now, on comparing the other Woman standing by her, likewise listening, we may see what a Difference *Education* makes in People's Actions; both her Hands rest on her Hips; she stands on both Feet without any Sway; the upper Part of her Body bends a little forwards; her Breast and Chin advance; her Head somewhat tossing; her Mouth a little gaping; but her Hips swell not.

In such Observations as these, consist the very *Nature and Grace* of a Composition, be it of many or few Figures, in reference to *Persons*, and therefore I cannot too much enforce the Enquiry into so important a Point: I speak here of *grand, majestic and most agreeable Action*; for the contrary is naturally and daily to be found in us; and tho' many would be better thought of, yet they shew the contrary by daily Conversation with mean People, whereby they slip the Opportunity of getting better Ideas of *genteel Carriage*, contenting themselves with shooting at Random only. However, they excuse themselves, by saying, that they have no Opportunity of getting into fine Company; a weak Shield to defend their Sloth! Do not the Church, the Playhouse, and the *Park* give them Handle enough to see fine People, and to observe how they behave? As for me, before I had the Happiness to which we may sometimes arrive by the Smiles of Friends, I mist no Opportunity of making Observations, and noting them in my Pocket-book; which an History-painter ought always to have about him, wherever he goes: And with good Reason; for Thoughts are often so volatile and slippery as to be retained with Difficulty, as I have before intimated in the first Chapter about *Ordonnance*. Nay, when I saw an handsome Gentlewoman walking in the Street, I made it my Business to enquire into *the Reason of her Grace*, and in what it consisted, and *why she appeared more agreeable than others*; and on the contrary, *why others are less agreeable*: By such Researches as these, we come to the Knowledge of what is handsome and ugly, as well by the one Sort of People as the other; but best by studying what is most sublime and grand. Let me then persuade the Artist to this Method, not as I think it the only true one, or to dissuade him from any other, but as an Inlet to so useful a Knowledge, and by which we obtain the finest

No. 2. Things;

Things; which, as I have said, when once lost, may perhaps never be retrieved.

Many mistake, who think that *magnificent Garb and rich Ornaments*, as Jewels, Pearls, gold and silver Stuffs, &c. are infallible Marks of the Greatness and Power of People: But can the most Discerning certainly conclude them to be such by these Tokens, without enquiring whether their Education be equal to their Grandeur? Even then also they may be deceived, since some mean People have naturally, or by Imitation, such an Air and Carriage, that, were their Dress answerable, they would be taken for great ones: The Reason of which is, that at first Sight there appears little Difference between false Jewels and true, tho' on a nice Enquiry may be found; as in the Jewels, so in their Actions and Behaviour, such a Difference as points out their true Character.

Again, if these different Conditions depended only on rich Cloaths, nothing would be more easy to a Painter than this difficult Part of Art; since at that Rate there could be no Fashion; or a Broom-stick might become a Lady's Hood. Nevertheless there have been, and still are, Painters enough infected with this Opinion, and follow it as a Law; thinking that *David, Solomon and Abasuerus* would not be known for Kings, did not *their Crowns* shew it; these forsooth they must always have wherever they are, and as well in the Bed-chamber, as on the Throne; and the Sceptre as well at the Table, as at the Head of an Army. I say nothing yet touching their royal Robes.

He who duely weighs what I have been saying, must allow, that *State and Carriage* are two such excellent Qualifications, that a Picture can't be said to be good without them; nay, I think them the *very Soul of a good Picture*: But as a noble Soul, in a well-shaped Body, without the Addition of Ornaments, visibly shews itself, so of Course, such are needless in expressing *true Greatness*: Indeed, when *Ornaments are introduced with Judgment and Caution*, they add to the Splendor of a Picture, *but nothing to Character, nor can cause any Passions*; as we see in *Raphael, Poussin, Dominichino and Barocci*, who, far from approving it, have, by the very *Simplicity of their Figures*, shewn the *extraordinary Greatness* I have been speaking of.

If any object, that *Raphael* himself has not observed this Conduct in his Story of *Bathsheba*; where he represents *David* in a Window with a Crown on his Head; or, where *Abraham* courts his *Sarah* in Sun-shiny Weather, which afar off is seen by *Abimelech* leaning on a Ballustrade. As for the first Composition I must say, if I may speak my Mind, that I do not over-like it, or indeed apprehend it; but
rather

rather believe it to have far'd as some faulty Things did with me, which being done in my Apprenticeship I am still under some Concern for; but by the Introduction of the Sun-shine, his Thoughts may possibly be finer than they appear at first View, because, had not the Sun shone on that amorous Couple, *Abimelech* could not, at his Distance from them, have seen their Courtship; and if he had represented them in any other Corner of the Room, than that where they were, they could not have been sitting. However, since great Masters have their Failings, 'tis probable, that *Raphael's* Bible-prints were sooner or later either designed or painted by his best Disciples, viz. *Julio Romano*, *Gio Francesco Penni*, or *Pierino del Vaga*, from his Sketches, and afterwards retouched by himself, since 'tis impossible that one Master could dispatch so much Work in so short a Time, tho' he had a quick Pencil; besides, his Custom was to keep his Works long by him for the sake of Improvements, and to give the last Hand, and the utmost Perfection to them; But as for this Bible, if it be observed with Attention, there will be found a great Difference between one Ordonnance and another, tho' in some, the *Greatness* and *Likelihood* are well preserved.

But to conclude the Matter of this Chapter, I must say, that my Precepts ought not only to be observed in an Ordonnance of many, but of few Figures also, since it is very difficult to bring them all into one Story: But if the Subject be *Courtly*, as of *Solomon*, *Ahasuerus*, or such-like, it must be known, that the Persons, to whom Majesty and Grace are most proper, ought to exceed in it, viz. The King among his Courtiers; the Queen among her Ladies; a Governour among Citizens, and thus the greater above the less, according to his Quality, Office or Dignity; this causes a proper Distinction of Superiority, and exalts the prime Person above the rest.

Even *Peasants*, who are a little conversant with the Towns, and know somewhat of good Manners, are observed to surpass others worse-carriaged than they, in their Discourses, Holiday-mirths, and Church-ceremonies; but Clownishness must appear in them, tho' with respect to the Passions, some may appear to excel others; except that if a Burgo-master, or topping Citizen be mingled amongst them, he must appear superior to them all by his handsome Carriage, and City-behaviour.

CHAP. VI. *Of the Difference between Youth and Age, in both Sexes.*

THE Artist ought not only to mind nicely *the Actions*, but also *the Difference* of the Persons who are to compose his Ordonnance; and he must have great Regard both to *universal* and *particular Differences*, as well in the Sexes as their Ages.

Children alter commonly every three Years, and 'till they are six Years of Age, have always short Necks and round Fingers. The Difference between Boys and Girls is visible in their outward Parts, without opening their Legs, as *Testa* does.

In the small Members the Difference is not very visible, tho' Girls are somewhat thinner, have smaller Ears and longer Heads; their Arms are likewise more round next and above the Wrist, and their Thighs thicker than those of Boys: But the upper Part of Boys Arms is thinner and smaller.

Those of *Francesco Quesnoy* are incomparably fine to paint after; nay, nobody has attained his Perfection; we see his often represented either without Hair, or but very little; whether he thought it more beautiful, or it was his Choice in making Models, I cannot determine; yet methinks Boys may very well sometimes be allowed Hair, and that frequently curled: Girls may have theirs twisted and wound on their Heads, with flying Locks, serving not only for Ornament, but Distinction of Sexes.

Boys of 5 or 6 Years old may have Hair finely curl'd; Girls more thick and displayed; another Difference in the Sexes may be this, that Girls Hair is more soft and long, Boys more curl'd and short.

Children of 5, 6 or more Years old ought seldom to be represented with close Mouths; their upper Eye-lids are generally hid under their swelling Brows; they have commonly a quick Look.

Young Damsels have a vigilant and lively Look; raised Forehead; Nose a little hollowed; a small but almost half open Mouth; round Lips and small Chin, in which, as in the Cheeks, is a small Dimple; they have no under Chin.

Virgins we see seldom open-mouth'd; their Eyes are more sedate and compos'd than the others.

Old Women ought to have a more set and heavy Look, and hollow Eyes; their upper Eye-lids large and loose, yet a little open, the under Lids visibly swelling; Nostrils somewhat contracted; Mouth close, and fallen in: And when they are very old and without Teeth, their under Lip comes over the upper; they also have Risings under the Cheeks on each Side of the Mouth; a long but little crooked Nose suits them; but in Men a more crooked one is proper.

People in Authority become a grave Look, a Forehead somewhat raised, and large heavy Eye-lids, and those half open; their Aspect settled and calm; their Faces turned a little sideways; the Nose alike with the Forehead and Eyes; Mouth shut, and a double Chin.

It is necessary to take particular Notice of the *different Make and Form of Persons*, so far as they are described in History, in order to express the better *the Nature* of the Matter; as *Alexander* and *Hephestion* in the Tent of *Darius*; wherein *Hephestion* ought to be taller than *Alexander*: In *Saul* and *David*, the former tall, and the latter less and ruddy. And thus of any other Circumstance of History.

We should here have brought in some Examples of Physiognomy; but as there is lately published, on that Subject, a fine Treatise written by Mr. *le Brun*, and translated by *F. de Kaarsgieter*, we think it not necessary to say any thing about it, but refer to the Book, since it's of Service not only to Painters, Statuaries and Engravers, but also to Poets, Historians and others.

In the Observations about *taking and holding any thing*, I have taken Notice that *Infants* are very fickle and harmless in it, and because their Members are very feeble, and commonly ply any Way, they act as if half lame; their Hands are always squab, and therefore most open.

Young Girls are wanton in their taking and holding; as in the Manner of *Goltzius*.

Virgins and *stayed Women* are modest and mannerly in their taking and holding; as I have shewed before.

But aged People have stiff and dry Hands; for which Reason they are most Times shut, and they cannot extend their Fingers.

Altho' *different Accidents* cause an Alteration in the Face and Posture, those Alterations are nevertheless very *unlike* each other, therefore each ought to be handled in a distinct Manner; chiefly when any *particular Passion* moves us to this or that Action, whereby the Features and Lineaments of the Face are *doubled* by the said *Unlikeness*.

Suppose,

Suppose, for Instance, that *all* Faces were cast in one Mould, and each governed by a particular *Passion*, as Sorrow, Gladness, Hatred, Envy, Anger, Madness, &c. Hence it's certain, that they will be very *unlike* and *different*; as well as the Actions of the *Body*: And if now you give each a particular Make, and Lineament, this will augment their Difference.

This Observation is of great Use to Face and History-painters, and the contrary as useful when Nature and Circumstances induce us to make *two* or *three* to be like each other in one Composition; namely, a Company of Figures all of one Family, who therefore may well take after *one Person* in Likeness, as the Sons of *Jacob*; the *Horatii* and *Curatii*; for thus we evince the Truth of the Story.

Again, in handling the *Fable*, where the Daughters of *Cecrops* open the Basket, in which was *Erichtonius*, here we are obliged to make their *Faces alike*, to shew that they are Sisters; for otherwise who would know them to be so, tho' represented alike beautiful? And it would be asked how the Affinity appears, seeing 'tis not enough to say they are Sisters; or that *Pallas* is *Jupiter's* Daughter; or the long-bearded *Æsculapius*, the Son of young *Apollo*. But if you give these three Sisters *one and the same Aspect*, yet to each a *distinct Passion*, they will then differ very much; for Instance, let the youngest, who opens the Basket with Surprise, start back, as if she were saying — *Good God, what is this?* The second, full of Fear, runs away, calling out — *Dear Sister, save me from this Monster!* And the third, being elder and more stay'd, stepping back, with Amazement, says, — *What! this is a Monster.* Thus proceed *three different Motions from one Aspect* or Likeness; for tho' the Resemblance is somewhat altered, yet the *same Proportions and Features* still remain.

The Case is the same between Parents and their Children; for Instance, if the Father have a crooked Nose, or that of a *Cæsar*, the Child will, in some Degree, have a Nose somewhat longish and rising; has the Mother a long and streight Nose, the Daughter will have the same; except, that in tender Youth 'tis less or more bending, as in old Age 'tis thicker and broader, but little different in Length, as Experience shews.

We see in the twelve Heads of the *Roman* Emperors, their Natures and Inclinations well expressed, and agreeable to the Histories of their Lives; yet I doubt, whether they all agree with the true Aspects of those Emperors; or, whether the cotemporary Masters (who were well-skill'd in Physiognomy) have not thus altered them according to their

their Natures, rather to represent their innate Faculties, than their outward Appearances.

It is admirable to consider how our Senses are surprized, when all the particular *Aspects* are well observed according to the *Passions which they represent*; methinks, we thereby discover Men's inmost Secrets; that this Person sings an high Tune; that a low one; that one bellows with Pain; another inwardly laughing; the Teeth of one chatter with cold; another parched with Heat and Thirst; thus a small Line can let you into a whole Countenance; less or more Fatness also much alter a Face.

But, for the Artist's Benefit, I think proper to shew him a Way of finding out all Sorts of Aspects after a certain and easy Manner.

Let him take a Looking-glass, and draw himself by it in such a *Passion* as he desires, as joyful, sorrowful, painful, spiteful, &c. and imagining *himself to be the Figure he wants to represent*, draw this nicely with red or other Chalk on Drawing-paper; observing nicely the Knitting of the Brows, Look of the Eyes. Swell of the Cheeks, Contraction of the Nostrils, Closeness or Openness of the Mouth, Jutt of the upper or under Jaw-bone, according to his Position, whether streight or bending: Then let him take a Plaister-face, and make a Mould from it of Lead, or other hard Matter, in order to make afterwards as many Impressions of Clay as he pleases; these let him alter to the before-mentioned Drawing, either with his Fingers, or modelling Sticks, as he thinks proper, taking away something here, and adding something there; *but still preserving the general Likeness*: Thus they will serve instead of the Life, chiefly when the Face, on which the Mould was made, comes to be like the Drawing, that, by the aforesaid Alterations, the Artist can also see how much the Features likewise alter.

Thus all Sorts of Passions may be moulded with little Trouble, and the Moulds used in as many different Manners as he pleases, whether they are to be viewed from below or above, or in Profile.

He, who is provided with Store of such Models, will find great Help from them, since we cannot be furnished with them from the Life itself; nor from our own Persons, otherwise than in a single and fronting Position in a Looking-glass. As for knowing how to make them, a few Days and a little Instruction will teach us as much as is necessary, if we can draw well. If to these the Artist add a Mould for a Child and a Woman, the Set will be the more compleat.

E're we conclude this Chapter, 'tis necessary to say something of the *Disposition of both Sexes* in a Sketch of a capital Ordonnance; as in a Concourse of all Sorts of People, at an Offering, a Play, &c. where we, see, that those of a Sex get together, and Youth to Youth, Age to Age, Men to Men, and Women to Women: But young Women, out of Curiosity, are observed to crowd under the People, and tho' notwithstanding they join themselves to their Sex, yet they are afraid of Mischance, and therefore, for Protection's sake, often take Children in their Arms; but a Man of Judgment will nevertheless distinguish these Maids from others by their Breasts, Head-attire, or Dress, tho' attended with 3 or 4 Children.

It's improper to let *Children of 3 or 4 Years old* run into Crowds, without Mother, Brother or elder Sister to guard and hold them by their Hands.

In Places of publick Pleadings, *firm and high Places* should always be assigned to *Women*; as against Stone-work, Walls, and the like; because their Bashfulness makes them timorous, and their Reputations ought to make them covet rather old Men's than young Men's Company, to guard them from the Insolence of the Mob, Soldiers or others, who, on such publick Occasions, intrude any where to rummage, rob or play Tricks.

The *Vulgar* commonly press close to the pleading Place, *light Women* are mostly found in the middle of the Croud, and *People of Fashion* stand behind.

CHAP. VII. *Of the Property and Choice in the Motion of the Members, in order to express the Passions.*

P REVIOUS to the Matter of this Chapter, I shall insist on an Observation, which, in my Judgment, is worth the Artist's Notice, as being for his Advantage, as well as his Diversion; it is, in assigning the Reason why many make so little Progress in their Studies; now I imagine it to proceed from their Inconstancy, and lukewarm Affection, which tie up their Hands, unless Necessity drive them to work: They often say, — I was so lucky as to do it; or — It fell out better than I expected, — as if the Business depended on Fate, not on Mathematicks: But it's quite otherwise with those who push on with Zeal and Good-will, and consider earnestly

estly and sedately, not accidentally, what they are about; these are not satisfied with having painted a Picture well, and being as well paid for it, but reflect how much they are furthered in the Art by it, and consider, if they were to do the same again, what Alteration and Improvement they could make in it, since its certain, that tho' we improve by Practice, yet by shorter Ways we can attain a perfect Knowledge, and in a less Time too: Our own Faults make also a deeper Impression on us when discovered by ourselves, than if observed by others, because we naturally hate Reproof.

Nothing affected me more than when I found my Errors, or more rejoiced me than when I had corrected them; which nevertheless did not fully satisfy me; for I endeavoured still to make what was good better. About 24 Years ago I had a Mind to paint in little the Story of *Stratonica's* paying *Antiochus* a Visit; I took abundance of Pains in it, and it was extremely liked. Some Years after, an Opportunity offered of my doing the same Thing again, but six Times larger; I did not think it proper to govern myself by my former Thoughts, tho' much approved, but diligently consulted the best Writers on the Subject, rejecting the trivial ones, and then proceeded as carefully to finish my Work; which got me more Reputation than the former, because executed with more *Simplicity*, and less pompous *Circumstances*; it representing only King *Seleuchus*, *Stratonica*, *Antiochus*, and the Physician; whereas, in the other I had introduced a train of Courtiers about them, and, in fine, every Thing I could think of to make it look pompous and gaudy. Thus, out of a single Flower we may by Care and Industry produce a double one, as was the Case of another Picture of *Scipio* and the young *Bride*, which is in the Apartment of the *States of Holland* at the *Hague*; this Picture was of my first Thoughts; but handling the same Subject a second Time, this latter, as better composed, got the Preference tho' done but 2 Years after the other; which I submit to any one's Judgment who compares them: Now, if any one ask the Reason of this great Difference, and in so little a Time too, I answer, that having perceived my Ignorance and Errors in the first Composition, I doubled my Pains, informed myself better, made nicer Reflections, and spared no Trouble in order to exceed myself, if possible, in the second Performance.

This Circumstance also attended my first *Alexander* and *Roxana*; for that which I painted afterwards, and is at the late Major *Witzen's* House in *Amsterdam*, is of a much better Taste, and very unlike the first.

Thus I think I have sufficiently shewn, by my own Example, the great Difference between sitting down contented with what we know and do, and seeking further Improvements. Nothing delights more than to find what we seek, and to improve daily; in order to which, I shall give the Artist the following Examples.

EXAMPLE I. Plate XIII. *Of mutual or reciprocal Love.*

Two Children are seen to exchange lighted Torches, which each gives with the left, and receives with the right Hand, thereby signifying, that what is given with a Good-will, ought to be received and requited with Thankfulness; the right Hand denoting mutual Kindness, or Help and Tuition.

Decency teaches, that the Giver should hold what he gives at the upper End, and the Receiver to take it underneath, or in the middle.

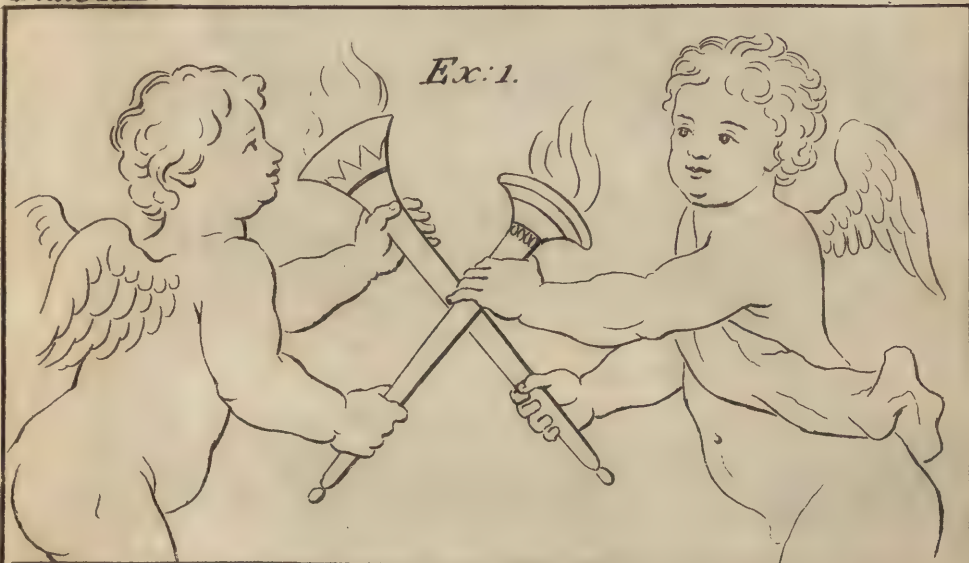
The Giver offers it with an Arm stretched out; contrarily, the Receiver takes it bashfully, with his Arm close to the Body: Both incline the upper Parts of their Bodies; their Heads lifted up, and inclining over the Side of their Gift in a friendly Manner, and Mouths open, giving the Torches cross-wise to each other; they are in all Circumstances alike, in Beauty, Shape, Motion and Aspect, except a Difference in their Mouths, with respect to the Priority of Intreaty.

The Giver holds his Torch with 3 Fingers, the other accepts it with a full Hand; now, after each has received his Gift, they may be supposed to exchange right Hands, and their Shoulders to meet, their left Ears crossing each other, that is, their Heads come cross-wise over their left Shoulders; and, if you please, each kisses the other's left Cheek; their right Feet advancing come close to each other.

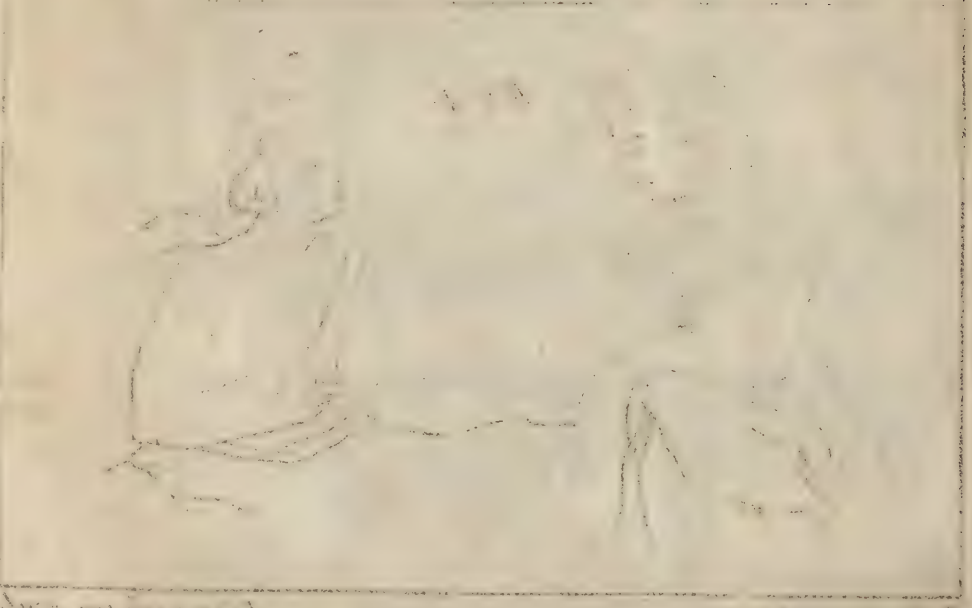
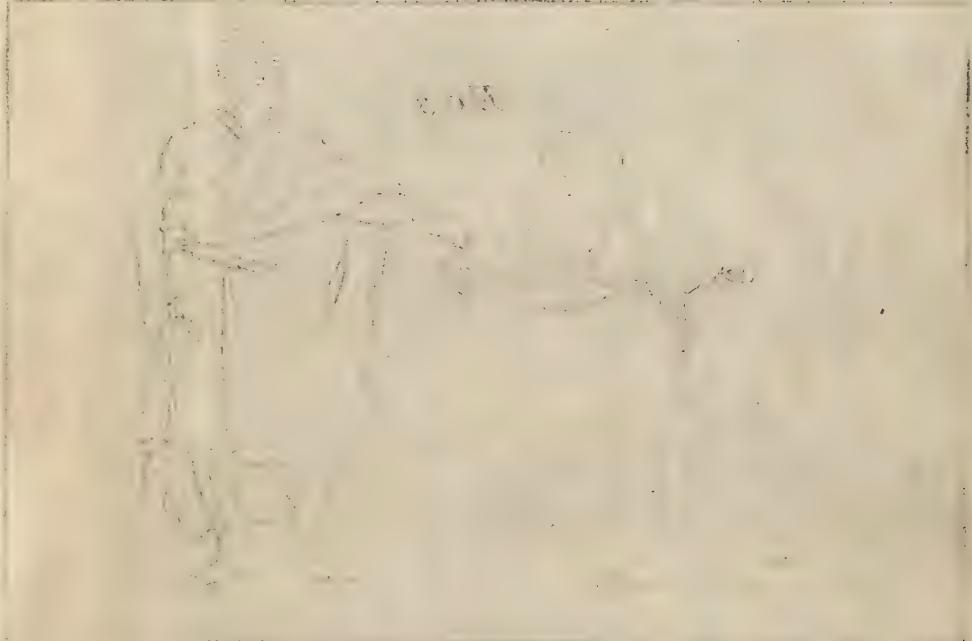
EXAMPLE II. *Of voluntary Submission.*

Here we see a Coward surrendering his Sword to another; he holds it by the Blade close to the Hilt; the other receives and takes it at the Hilt: As these Actions are twofold, so are both the Passions, the one shews his Pusillanimity, the other his Courage.

The Giver stoops his Head very low, with Eyes cast down at the other's Feet; he stands on both Legs alike bent, as if he were fainting away; the left Hand open he is putting forth, or pressing the outside of the Hand against his Breast, as if he were saying, — *There's all*









all I have, my Life is at your Mercy: The other contrarily stands set and upright, his right Foot advancing, his left Hand on his Side and turning hindwards; has a stern Look, his Mouth shut, his under Lip and Chin standing somewhat out, looks with Scorn somewhat over his Shoulder on the Giver.

EXAMPLE III. in Plate XIV. *Of Liberality.*

This reputable Man, who, in passing by, is giving an Handful of Money to a poor one, holds out his right Hand sideways, inside downwards, beholding the poor Man with a calm and set Look; he stands upright, and, with a swelling Belly, is stepping forward; the Receiver, on the other hand, makes up to the Giver, bowing his Body, stretching out both Arms as far as possible, with his two Hands hollowed like a Bowl-dish; looks on the Gift with Joy, Eyes staring, open Mouth, as if he were saying, — *O ho!*

EXAMPLE IV. *Of Benevolence.*

He, who presents an Apple to any one, holds it from underneath with 3 Fingers, as friendly intreating, pressing his left Hand, inside upwards, close to his Breast; his Breast and Chin advancing; his Head bending somewhat over one Shoulder. The other contrarily receives it with Respect, taking it on the Top with 4 Fingers; advancing the upper Part of his Body, and somewhat bowing his Head; he discovers a modest Gladness, looking on the Gift; In the mean Time the other is watching his Eyes.

EXAMPLE V. Plate xv. *Of the same.*

He, who offers his Friend a fine Flower, holds it with 3 Fingers, at the lower End of the Stalk; the other takes it with the Thumb and fore Finger, next the Flower, with his Head over it in order to smell. The Giver, as having smelt it, draws back his Head over one Shoulder from it, his Face lifted up, Eyes somewhat shut, but one more than the other, his Mouth half open; his left Hand, close to his Shoulder, he holds wide open, as in Surprise; he rests on one Leg, advancing with the other: The Receiver contrarily is standing on both Legs closed, with his left Hand behind him: The Giver stands firm; the Receiver wavering.

EXAMPLE VI. Of Fidelity, or Friendship.

The Person, who is presenting a Ring to a Virgin, as a Token of Fidelity or Friendship, holds it upright, with his Thumb within it, and the Stone upwards; he advances his Body and Face, and looks direct, clapping his left Hand to his Breast: The Virgin, on the other hand, stands or sits strait up, her Breast somewhat heaving close to the Ring; her Head somewhat bending and swaying to her right Shoulder; her left Arm hangs down, the Hand open; receiving the Ring with 3 Fingers of her right Hand. The Giver looks not at her Eyes, but her Mouth, speaking with a Look between Hope and Fear: She, with a modest and serene Countenance, looks down on the Ring; rests on one Leg; her Feet close. The Giver advances with his left Leg, his Knee bent, and rests on his right Toes.

These three last Examples I exhibit but half-way, since the Dispositions of their lower Parts may be easily understood.

As the Gifts in all the Examples are different, so the Sentiments are often very various as well in giving as receiving.

Whether it be done in *Sincerity*, out of *Hypocrisy*, or for the sake of *Decency*, the *Motions* in either Case differ very little; because in them all the Parties endeavour to act with as much Dexterity as possible; nay, sometimes so far, that thinking to impose on each other, both are frequently deceived: In such Case we must take Appearance for Truth, and the contrary.

But such Representations would not answer right Purpose, as having false Meanings; for instead of Diffimulation or Decency, we should take it for pure Love, since in all three, as I say, the Motion is the same; therefore, to remove all Doubt and Incertainty, we must have Recourse to emblematic Figures, which will clear the Meaning, and point out Hypocrisy, Falshood, Deceit, &c. by proper Images, Beasts, or hieroglyphic Figures: Which By-works a prudent Artist ought so to dispose, that, tho' inactive or mysterious, they may yet answer their Purpose; for they who are deceived or misled should not perceive the least Tittle of it.

Some may think that the Deceived as well as Deceiver ought to be set off with such Emblems; but this is superfluous; for as both Parties seem to profess Sincerity, nothing but Hypocrisy must be shewn.

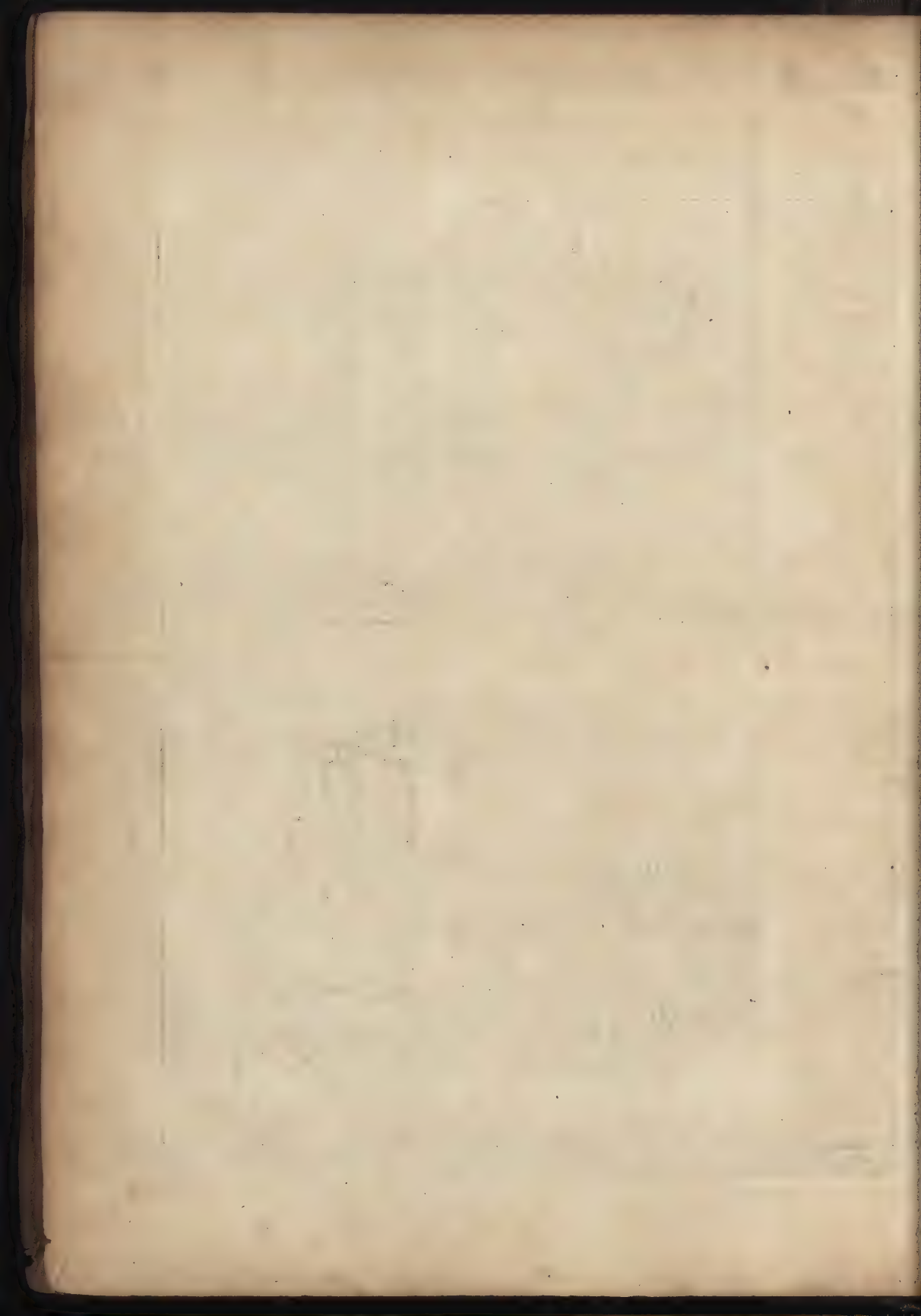
Ovid tells us, that *Mercury*, having stolen some Oxen, and perceiving that one *Battus* saw it, and fearful of being betrayed, desired him

Ex: 5.



Ex: 6.





to keep it secret; which *Battus* faithfully promised: However, in order to try him, *Mercury* disguised himself, and a little after came to him, in the Shape of the Owner of the Cattle, and asked him whether he could not give Tidings of them. *Battus* pointed to the Cave wherein they were hid; which incensed the godly Thief so much, that, reasuming his Form, he beat the Traitor, and turned him into a Touchstone. Now it's very probable, that in the Disguise *Mercury* hid his winged Cap and Feet, and Caduceus, that he might not be known.

The same we find related of *Jupiter* and *Calisto*, when he, in the Shape of *Diana*, deceived her: But here the Matter would not be known, did not some Tokens make it evident, that it was *Jupiter* and not *Diana*, tho' he appeared like her.

The Case of such a Picture is the same with a Theatrical Representation, where every thing is exhibited as if it really happened; the Characters deceive and belye one another secretly, without knowing it; but the Spectators perceive all; nay, their very Thoughts ought plainly to be seen and heard.

CHAP. VIII. Of the Issue, or Result of Thoughts, touching Histories.

AS there are Grounds and Principles in all Arts and Sciences, whereon we must build, and we cannot, without exactly keeping to them, either execute or gain true Knowledge of Things, so they ought chiefly to be observed in the Art of Painting, and especially in the *Ordonnance*; and since the Memory cannot furnish out a Story, with all its Circumstances, in such due Order as a regular Sketch requires, we must establish certain Rules in order to supply that Defect, since, tho' a Person should be so happy as to have a strong Memory, and brisk Conceptions, yet the Hands are not so quick at the Execution; no, the Thoughts exceed them: Some Things also must necessarily go before, others follow; which implies and requires Time. Could we but draw as fast as think, Memory would be useless; whereas it's certain, we can design nothing but the Ideas which Memory first conveys to the Senses.

However, let no one imagine by what I say, that a Master must first sketch what he *first thinks*, and run thro' the Design as Things occur to his Thoughts; for Conceptions never observe Order, and therefore

therefore by such Irregularity, the Performance would be abortive, as in the following Instance: Suppose a Representation of *Cain* and *Abel*, and the Fratricide; the first Thing that offers, is, *Cain* flying from God's Wrath; next is *Abel* lying dead; next the Burnt-offering on the Altar; and lastly, the Weapon lying by it. Now the last being furthest in your Thoughts, it is first scratch'd down with your Pen; then the Altar appears; afterwards *Abel*; then *Cain*; and then the Almighty; and at last the Landskip, which is to determine the Bigness of the Composition. Judge now what such a confused Method of designing must produce; 'tis therefore a Matter of no Indifference how you begin a Design; for the *principal Figure must be first considered, and then the Incidents*: As Gold is separated from the Earth, and cleared by refining. We ought then to proceed orderly in the designing, making first the Plan, next the Stone-work, and then the Figures or By-works. However, we handle this Subject, in the Chapters of Ordonnance of Histories, hieroglyphic Figures, &c. Where we maintain, that the Principal ought to be placed first; then the Figures of less Consequence; and lastly the By-works.

But what I intend now, is, to shew a short and certain Method of commodiously apprehending and retaining Things, whether they be given in Writing, or by Word of Mouth, prolix or brief, together with their Circumstances, be they many or few, that you may sketch them exactly in all their Particulars perfectly agreeable to the Relation as well in Motion, Colour, Dress and Probability, as By-works; of singular Use to those of short Memories, but who are nevertheless skilled in the Expression of Action, the Passions and their Effects, Uses of Colours and Draperies according to Sex and Age, laying of Colours against proper Grounds, Difference of Countries, Sun-shine and ordinary Light; and more such.

Having considered well of the Subject, and where the Action happened, first make a Plan or Ground; next, determine where to place the principal Figures or Objects, whether in the middle or on the right or left Side; afterwards dispose the circumstantial Figures concerned in the Matter, whether one, two, or more; what else occurs must fall in of Course: After this, to each Figure join its Mark of Distinction, to shew what it is; as, whether a *King*, *Philosopher*, *Bacchus*, or *River-god*.

The *King* must have his *Ministers*, *Courtiers* and *Guards*.

The *Philosopher* must be attended by *learned Men*, or his *Disciples*.

Bacchus

Bacchus must have *Satyrs* and *Bacchanals* about him.

The *River-god* has his *Nymphs* and *Naiades*.

The *King* excels by his *royal Robes*, *Crown* and *Scepter*.

The *Philosopher* is to be known by a *long and grave Vestment*, *Cap on his Head*, *Books*, *Rolls of Vellum*, and other *Implements of Study* about him.

Bacchus is adorned with *Vine-sprigs*; crowned with *Grapes*, and armed with a *Thyrss*.

The *Water-gods* are set off with *Urns*, *Flags*, *Reeds*; and crowned with *Water-flowers*.

All which *Badges* are naturally proper, tho' not described in the *Story*; nay, if they were, you need not heed them, since their *Characters* remind us of them, when we are handling them: As if we were reading about the *Goddeſs of Hunting*, every one knows that ſhe has a *Retinue*, and is equipt with *Accoutrements* for *Sport*: And that the *charming Venus* is attended with her *Graces*. This may ſuffice for *personal Character*.

As for *Motions*.

A *King* is *Commanding*.

A *Philosopher* *Contemplating*.

Bacchus *Rambling*. And

The *River-god* in his *Station*.

When the *King* commands, *All's in an Hurry and Motion to execute his Will*; his *Retinue* are *obſequious to his Words and Nods*.

When the *Philosopher* is exerciſing himſelf, *he is either reaſoning, writing, or contemplating*.

When *Bacchus* is on his *Ramble*, the *Menades*, *Bacchanals*, and *Satyrs* madly attend his *Chariot*, *ſhreiking and howling*; and with *Tabors*, *Pipes*, *Timbrels*, *Cymbals*, &c.

The *River-god* in his *Station*, *either reſts on an Urn or Pot ſhedding Water*; or is *ſitting among his Nymphs on the Bank of a River*.

Thus each *Character* is occupied according to its *Nature*; and ſo we deduce one *Circumſtance* from another without ſeeking it, or being at a ſtand, having ſuch a *Fund of Matter* in our *Heads*, that on the bare *Mention* of a *Perſon* we muſt conclude that ſuch and ſuch *Properties* are eſſential to him.

The next *Busineſs*, is, *The Effects of the Paſſions*: When the *General* moves, the whole *Army* is in *Motion*; when the *King* threatens, the *Accuſed* is in *Fear*, and the *Ministers* and others remain in *Suſpence*. When the *Philosopher* diſcourſes, the *Audience* is *attentive*, and each

Perſon.

Person moved in Proportion to his Apprehension, or Attention; one has his Finger on his Mouth, or Forehead; another is reckoning by his Fingers; another scratches his Head; another, leaning on his Elbow, covers his Face with his Hand, &c. When *Bacchus* speaks, the Noise ceases. When the *Water-gods* are taking Repose, every one is Hush, sitting or lying promiscuously at Ease.

If these Examples be not sufficient to establish my Purpose, I shall add one or two more; and the rather, because no one before me has handled this Subject so methodically; nay, I may say, hardly touched on it.

We read in Scripture that *Queen Esther*, over-awed by the Frowns of *King Ahasuerus*, swooned away: That *Belthazzar*, perceiving the Hand-writing on the Wall, was, with his whole Court, troubled in Mind. Again, in *Ovid's Metamorphosis*, *Ariadne*, in Despair on the Shore, was comforted and made easy by the acceptable Presence of *Bacchus*, who offered her his Aid. From all which, and the like Circumstances, we are enabled to conclude with Certainty, that a *single* Passion, handled according to the Manner before laid down, can alone furnish Matter enough to enrich a whole Ordonnance, without the Aid of other By-works, since many Things and Circumstances do proceed from that one Passion only: For let us suppose two Persons passing by each other, as in *Plate XVI.* and one seen in Front the other in Rear; he who walks on the left Side, and is going off, has a Bundle on his right Shoulder, from which, something drops behind him; he has a Boy and a Dog with him. The other coming forwards, and perceiving what falls, calls to tell him of it; whereupon he looks back, and the Boy runs to take it up. Now I refer to any one's Judgment, whether my Thoughts, by so simple a Relation, be not presently conceiv'd, since 'tis all the Story; I fancy they are, but yet still better, if keeping within the Bounds of the Relation, I were to make a Sketch of it; for tho' the bare Description of the Thing easily makes an Impression on the Senses, yet he who is not conversant with the fine Motions and Beauties of Action, (which consist mostly in the contrasting of the Members) can never hit the Writer's Meaning.

I place then, the Man calling out foreright; and the other Man past by him, looking back and hearkening to what he says: In these Postures both look over the left Shoulder. Now if any one ask whether he, who is passing on, could not as well turn to the right as the left in looking back, and the other do the same? I say, No; un-

less



G. de Laureis inv.

J. Garrickham sculp.

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less we will run counter to Nature; for I suppose, that he who is approaching has a Stick in his right Hand, and with his left points to the Cloth which is dropt; and the other having the Bundle on his right Shoulder, his left Hand rests on his Side, by which also the Child holds him: Now, because each other's left Side meets, and one sees the Cloth dropt at his left, his Kindness compels him speedily to call over the same Shoulder to the other Man; who plainly hearing, turns to the Side of him who calls; whereupon they behold each other; the Boy, being nimble, runs quickly to the Cloth, and the Dog outstrips him in getting to it first: From all which Premises is implied *a natural Motion, and turning of the Members*, without our saying, — the upper Part of the Body fronting; the left or right Leg thus or thus. — If we know the Place of standing, towards whom, and what they have to say, the rest must follow of course.

Such Reveries as these give us a *Right Judgment* of a Picture, make us retain it, and help to remove Difficulties; and if to this be added some certain Strokes to point out either the Place or Actions of Figures, it would still be more easy and helpful to the Memory.

I know a Painter who made each Letter, or Mark, have its particular Signification: For Instance, an L was a Figure sitting on the Ground; a T Christ crucified, and so forth: Moreover he had another Secret, whereby he expressed certain Figures he made use of; as a decumbent Figure of *Caracci*, a running one of *Raphael*, a flying one of *Berettini da Cortona*, a Child of *Quejnoy*, Light and Shade of *la Fage*, and many others.

If now the preceding Example, of the two Men passing each other, should seem insufficient, I will subjoin one other of the same Nature, but Fact; I mean, the Story of *Judah* and *Tamar*, (see *Plate XVII.*) when coming from his Country-dwelling, he is in the Way accosted by her in the Habit of an Harlot; I put the Case thus: *Judah* comes forward, and the Road lying on the left Side of his House, along which some of his Servants are going off in order to sheer Sheep; *Tamar* sits on the right Side of the Road, on the Grass, airily and wantonly attired, and with a Veil over her Head: Now it's probable, that having a lewd Design, she first accosted *Judah*, who, like a Man of Repute, past her; but when she lifted up her Veil and beckoned to him, he stopt to hear what she had to say; thereupon, I suppose, he stood still, resting on one Foot, and advancing the other to make an halt, to see who calls him; he turns to the left, opening his left Hand like one in Surprise, and then claps it to his Breast, to shew that

he is struck there; and lastly takes hold of his Beard, as pondering what he is going to do: In the mean time she rises and lays hold of his Garment. The Servants are seen either in Profile, or backwards, as the Road turns and winds to the House, having Scissars or Sheers with them. The House may lie as the Road shews it, tho', according to Ordonnance, the middle suits it better than a Side: This is sufficient for understanding the Meaning of this Story, and the right Method for handling a great Work by a short Introduction.

If any one suppose, that if the Road were to lie cross the Piece, and the whole Disposition altered so as to make the Man go from right to left, and not place the Woman on either Side, it would be all the same, since then she would still be on his left Side? I say, No; for she calling him, we should then, of both their Bodies, see but one of their Faces; and what were such a passionless Statue good for? Again, we could not shew his principal Motions, which are very essential to the Fact; wherefore the other Way is best.

But let no one deceive himself by my Manner of relating this History; for, consulting the Scriptures, he will find, that I have inverted the Sense to a Subject shewing how to *give two Persons distinct Passions*, and thereby to embelish a Picture; for by the Scriptures it will appear, that *Judah* is going to the Place whence I make him come, in order to send *Tamar* a Lamb or Goat to redeem his Pledge.

I leave it to any one's Judgment, whether it cannot be plainly inferred what Motions these two Figures must have, to make thereout three distinct and probable Representations, which I thus deduce.

First, in the Man's Person, an unexpected Rencounter.

Secondly, An Enquiry who she is, and what she wants.

Lastly, A criminal Passion.

First, He is grave, asking and understanding what the Matter is, or at least imagining it, he wishes it may be true; then begins to make Love; at last, being fully persuaded, he gives loose to his Passion, grows bold and venturesome. These three Periods produce peculiar Passions in both, different from each other; the first, grave and modest; the second, kind and loving; and the third wanton and bold.

The Woman contrarily is moved by three Passions.

First, She is friendly and lovely.

Secondly, Wanton, with a dissembling stand off.

Lastly, They both agree.

First, she accosts him with an enticing Air, overcoming his Gravity.

Secondly,

Plate XVII.



G. de Laurose inv.

J. Cornutham sculp.

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Secondly, he approaching, addressees her in a friendly Manner ; but altering her Speech, she answers him roughly, and will not be touched.

Lastly, He, being transported with Passion (at which she secretly laughs) she pushes him cooly from her on one Side, and lays hold of him on the other. From all which Premises we may find three Positions springing only from the Words which we suppose must naturally pass between them:

Perhaps some may say, — I know nothing of such Effects, since they never happened to me. — But it's certain, there are very few who never felt them; and even they can sometimes account for them better than others who have known them. Many know the Virtues of Medicines and Poisons, without tasting them; arguing with Judgment improves the Performance, otherwise Art would be impracticable, or at least attainable by few, if it consisted in Inquiry only; for who run mad, and could afterwards tell how the Frenzy seized him? The Truth is, we can only guess at it. But this last Story is proposed by me for no other Reason than to make it plain and evident how the Members are moved by the Impulse of the Senses, and the Intercourse of Talk, and how by *such Motions* we express our inward Thoughts.

There are many such Occurrences in Authors, chiefly in *Ovid*; as *Jupiter* and *Calisto*, *Salmacis* and *Hermaphroditus*, *Phæbus* and *Leucothæ*, *Mercurius* and *Aglaure*, *Jupiter* and *Semele*, *Vertumnus* and *Pomona*, *Venus* and *Adonis*, *Apollo* and *Daphne*, &c. Besides some others in History, as *Apelles* and *Campaspe*, *Alexander* and *Roxana*, *Scipio* and the young *Bride*, *Tarquinius* and *Lucretia*, *Antiochus* and *Stratonica*; and in Scripture, *David* and *Abigail*, *Hagar* with the *Angel*; *Christ* and *Magdalen* in the Garden, *Christ* and the Samaritan Woman at the Well, *Mary's Annunciation*, the *Visit of Mary and Elizabeth*, and many others; all which ought to be treated in the same Manner, according to the Nature of what they are doing; as at each Word exchanged, what Motions throughout the Body must follow, and what Lineaments of the Face, how the Carnations must change either to red or pale, more or less fierce, and so forth. By this Means we may design any thing, and come to Perfection the shortest and surest Way.

CHAP. IX. *Remarks on some Mistakes in Historical Compositions.*

IT will not be amiss, as a Caution to others, to censure some Mistakes of Masters in Historical Compositions, in order to shew of what great Consequence it is to represent *plainly the true Nature and State of Things*, that we may improve, and not meet with Rebuke instead of Glory. A Man of good Sense may freely exercise his Thoughts as he sees good, but many think they merit much by *following the Letter of a Story*, tho' at the same Time they overlook *above half its Probability*; which frequently happens, when they are got into *Esteem, and have a Name*. But, alas! what rich Man would not be thought such? What valiant Man do a cowardly Action? Or wise Man commit Folly? Only thro' wilful Carelessness; truly it seems unnatural, and I think, that no body of but moderate Sense would strive to excel in this or that Art, without being tickled with the Desire of Fame either in his Life-time, or after Death: And altho' some Instances may contradict this, yet you must observe that I am speaking here of *pure Virtue*; for he who built the *Temple of Diana*, and he who fired it, tho' instigated by one Desire, *to leave a lasting Name behind him*, have been as different in Praise as Action; from whence I infer, that no Artist can be void of Inclination for Praise and Honour, which otherwise he must not expect; and if so, who would blast his Credit by an imprudent Act?

Raphael, in his *Adam and Eve*, has represented him receiving the Apple of her, and resting on a withered Stump, and that smoothly severed as with an Ax or Saw; which is a double Mistake, and if done wilfully, not to be excused; for how is it likely, that a Tree, which has hardly received Life, and placed so near the Tree of Life, should so soon be withered; this must be an Oversight like that of *Cain*, who kills his Brother *Abel* with a sharp Pick-ax; and in another Piece *Eve* has a Distaff; what Improbability and Impertinence is this? For when *Eve* has spun her Flax, whence must the Weaver come, and who make the Scissars to cut it? But perhaps these were not *Raphael's* riper Thoughts, but rather those of his Youth, wherein the greatest Wits sometimes mistake.

Charles Vermander, tho' a Writer, Poet and good Philosopher, has mistook as much in his *Confusion of Babel*; for the Tower and Scaffold-
ing

ing are represented unfinished in the middle of the Piece, divine Wrath with Flames wavering over it; moreover are seen the Children of *Israel* marched off in Tribes, and here and there distinguished by Troops; they with their peculiar Standards, sit or lie all about, not like People confounded by a Diversity of Speech and a straying Confusion, but as met together from all Quarters only to form a Congress; for there we see *Egyptians, Persians, Arabians, Moors, Asiatics, Americans, Europeans, Turks*, nay, *Swissers*, all in their modern Habits: Surely we need not ask them whither they are going, because the Love for our own Country prevails above all Things; and therefore every Man is returning to the Region whence he took his Character, Manners and Habit. What this Painter's Meaning was, I know not, but, in my Opinion, 'tis a true Confusion.

I cannot omit another Piece of *Rowland Savry*, representing Paradise; wherein we see that sacred Garden replenished with all Kinds of ravenous Beasts and Birds, as Elephants, Rhinoceroses, Crocodiles, Bears, Wolves, Unicorns, Ostriches, Eagles, &c. which must intirely lay it waste: Now I appeal to any Man, whether such a Crowd of Beasts and Birds of Prey, contribute any thing to the Circumstance of *eating an Apple*, which might as well have been done by an Ape, Squirrel, or other small Creature; which makes it look rather like a Deer-park than a Garden of Pleasure. Had more People been created than *Adam* and *Eve*, the Cherubim need not have guarded the Entrance to keep the savage Creatures out, since they were already entered, but rather to keep them in, in order to save the rest of the Earth from Incommodity. I have seen more such Compositions, but to avoid Tedioufness shall not mention them here; it's sufficient, by few Examples of great Masters, to know how easy it is to commit Mistakes, thro' Ignorance or Want of Heed.

In the first of the aforesaid Examples, I would shew how it fares with those who amuse themselves more with a *small Part* than *the whole* of a Story; and with an Arm or Leg which no ways concerns the Matter, without being in any Pain for *forcing Nature*, or *turning the Sense*. Of the second Example I shall say nothing here, since it may be guessed what I mean by the Iron of the Pick-ax. Of the third, that some Men seek five Legs on a Sheep, as we say, whereby, instead of clearing, they make the Matter more obscure and intricate. As for the fourth, some make no Difference between an *Italian Floor* and a green Field, if they can but have an Opportunity of shewing their Wit, introducing every thing whether congruous or not.

As to *Savvy's* Piece, my Thoughts are, that all Beasts are created by God, but not in the same Manner with Man; and that each Clime produced it's proper Species of Animals, which came from thence to *Adam* to give them a Name according to their Natures; which was no sooner done, but they returned to the Countries they came from; some to the East, others to the South, according to their natural Inclination to this or that Climate; so that the Garden, wherein the Spirit of God dwelt, was only for *Adam* and his Comfort; in it they lived happily, and besides them no irrational Creatures, except such as could delight their Eyes and Ears: Moreover it's my Opinion, that this Garden could not harbour any Uncleaness, Putrefaction or noxious Creatures; wherefore my Composition is this.

These two naked Persons I place as Principals in the middle of the Piece, on a small Rising, close to a fine tufted Apple-tree of larger Size than ordinary, and of a sound Body; *Adam* sits with *Eve* in his Arms, who half in his Lap directs the Apple to his Mouth; he, with his Face towards her, with a staring Eye, and raised Brow, looks surprized, and seems to put the Offer away with his Hand; to the Acceptance of which, she, with a lovely and enticing Air, seeks to persuade him; at the same Time, with her other Hand behind him, she is receiving another Apple, which the Serpent, hanging on a Bough, reaches out to her. Behind her is a Peacock with its Tail spread, and a Cat pawing her; besides a fine Hound, who looking back is going away. I introduce also Cocks and Hens, and other tame Creatures proper to the Region for embellishing the Landskip. I plant there all Sorts of Trees, except the Cypress, to gratify the Sight and Palate. Small Birds are flying about to please the Ear: The Snow-white Swans swim in the Brooks and Rivers which water the Garden. On the right Side of the Piece I shew the Entrance into the Place, and on the Sides, two square Pillars of green Leaves, beset with Melons, Pumpkins and the like; besides a long and high green Wall, running up to the Horizon, and uniting with the Offskip. The Horizon is level; along the green Wall are seen Orange and Lemon-trees, intermixed with Date-trees. The whole Piece is enlightened with an agreeable Sunshine.

To this Composition I shall add another

Of the Flight of ADAM and EVE.

I was formerly of Opinion, that when this Pair received their Doom and were driven out of Paradise, and both subjected to the same Fate, the Beasts must fly with them, having learnt to know their own Natures; wherefore I intended to make my Ordonnance accordingly, to wit, the two naked and ashamed Persons flying from the fiery Sword which threatens them; and for Embellishment, a great Confusion of Beasts each attacking the Enemy of its Kind; as the cruel Wolf setting on the innocent Sheep, the sharp-sighted Eagle on the timorous Hare, and so forth. But as by this Violence the *main Action* would intirely lose *it's Force*, and fall into a perverted Sense, I desisted 'till I had better informed myself of the Matter, especially seeing no Beast stayed in the Garden, but each returned to his Country. I thought again, how can this be like the Flight of *Adam* out of *Eden*? It looks more naturally like two condemned Malefactors driven into a Forest to be devoured of wild Beasts; which their Fear and frightful Looks make more probable; and therefore I afterwards contrived it thus.

In *Adam's* Flight the labouring Ox accompanies him to help him in tilling the Ground; the scaly Serpent moves before, turning and winding on her Belly; by the Ox are the long-bearded He, and wanton She-goat; the woolly Sheep; the crested Cocks and Hens, and other such like Creatures for Sustenance. As also the faithful Dog and pawing Cat, and such other tame Animals as are proper in an hieroglyphic Sense; after these, follow noxious Creatures, as Rats, Mice, &c. No Sunshine appears, but all is gloomy, and the Wind blows hard, whereby the Trees shake, and their Leaves drop; all is waste and wild as if Winter were at Hand; the rugged and dry Ground, parted by the Heat, makes here and there Ups and Downs; the Water in the Fens being dried up, the Frogs gape for Breath; the Sun being quite hid, the Moon or North-star appears: Such were my Thoughts of this Story.

I will end this Chapter by sketching a third Composition of my own, for the studious Cattle-painters Benefit, being the

Story of ORPHEUS's Death.

I lay the Scene in a desolate Place, yet filled with Men, Beasts, Trees, Hills, Rocks, Water-falls, and Brooks full of Fish, and what can be more proper to the Matter, all being in Disorder? *Ovid* relates,

relates, that this ingenious Poet and Singer, Son of *Apollo* and of the Muse *Calliope*, did, with the Charms of his Harp, bewitch this Crowd, but it lasted not long; for the mad *Bacchanals*, enraged because he despised them, slew him, casting his Head and Harp into the River *Hebrus*, called by the *Greeks*, *Marisfas*, as the Poet says. Now we see the unhappy Body of this excellent Musician, thrown from a small Hill at the Foot of a Tree, which moved by so sad a Catastrophe bends its Boughs with Sorrow, endeavouring to cover the Body with its Shade: Next we behold the insulting, mad and intoxicated Women girt with Skins, mocking run away, after having flung the Head into the River running on one Side: A young Girl, who flings in his Harp, is likewise driven by the same Frenzy: Behold now a Guzzler who (tho' so much in Liquor as to want Support, yet) must vent her Spleen by kicking the Body, and flinging a Drinking-pot at it, which makes her seem to tumble backwards: Here lie broken Thyrses, Potsherds, bruised Grapes and Vine-branches scattered round the Body in great Disorder: The long-lived Stag makes to the Cover; the dreadful Lyon and spotted Tyger grimly pass each other; each Creature seeks and attacks its Enemy; the hurtful Mouse, till now sitting quietly by the party-coloured Cat, hangs in her Mouth; the greedy Wolf seizes the Sheep by its Throat; the faithful Hen escapes the thievish Fox, who near a fallen Fir-tree catches the lascivious Dove; the Hills and Rocks retire clashing against each other, whereby they tumble; here we see an huge Stone; there a flying Tree; nay, the Water itself seems to flow backwards; the Frogs and other marshy Creatures, afraid of being devoured by the Vulture and other Birds of Prey, dive under Water, but yet the white Stork flies with one of them in his Bill; the cautious Hare, running from the swift Dog, stops short, whereby the Dog goes over him, and the Hare, to make her Escape, takes a side Course. The black Raven and solitary Owl chatter in the Tree at one another, beholding the murdered Body, which they desire to eat; and by it lies the faithful Dog howling, regardless of any thing else. The Piece has no agreeable Sun-shine, but the Air is stormy, and full of driving Clouds foreboding a Tempest; the principal of the Composition is shady, and flung off by a light Lointain, which is almost in the middle.

Thus I enquire into the genuine State and Nature of Things, like an Huntsman, who tracing the Course of a Deer finds at last his Cover; not that I do it for Curiosity's Sake as a Philosopher, but because these, and no other Means, can help me; and as long as I keep this

Path

Path, hope never to err or commit the before-mentioned Faults, especially seeing nothing argues Stupidity more than *untimely Simplicity*; whereas critical Inquiry is the Key of Nature's Treasure, and of her deepest Secrets; being not unlike what the witty *Greeks* have feigned of *Minerva*, whom they exhibit with a Box and Key, and dispensing the Sciences to Men according to their Abilities.

I used formerly to imitate the Unthinking, in *not lessening* or *augmenting* the sacred Stories, but adhering to the *Letter* of the Scriptures without more ado, and without making any Distinction between heavenly and earthly Things; between Soul and Body; or, in short, between something and nothing; I know, that as to our eternal Happiness nothing is wanting to compleat it, but many Things, with respect to Art; must I therefore remain in Ignorance or dull Simplicity? In the Scriptures they say, all is written that is to the Purpose, but then how came the Beasts into the Garden of *Eden*? Where gets *Cain* an Iron Pickax, and *Eve* a Distaff, or the *Babylonians* their particular Dresses? Since no Mention is made of such Circumstances. But when you read, that the King went to visit such and such Persons, that does not imply that he went alone; as when you find that *Haman* was carried to the Gallows, some body must attend him besides the Executioner; *Joshua*, in slaying many Thousands, did it not alone, without the Help of his Army. As for me, my Opinion is, that in true Histories, either sacred or profane, *no improbable or impossible Things* ought to enter into the Composition, nor *any thing left dubious*, but that every thing tend to the *clearing up and better understanding* them in their full Sense and Force.

CHAP. X. Of Richness and Probability in History.

AS by the Courage and Curiosity of Sea-faring Men, many remote Countries, nay a new World, have been discovered, so in Painting, when Artists spare neither Trouble nor Pains, they will likewise, but with less Danger, discover a new World in the Art, full of Variety to please the Eye.

We want not a new *Homer*, *Virgil* or *Ovid*, and their Inventions, the present have left us Materials enough to work on for a thousand Years, and that not sufficient for the Execution of a tenth Part of their Thoughts; and if we do not mend our Pace, ten thousand Years will be too little; the Reason is, that we content ourselves with patch-

ing up old Houses with new Materials, and yet they are old Houses; if some Parts decay, the worst are repair'd, and the rest rather left unfinished than the whole improved. But leaving Similes we will use other Means, tho' uncusomary, to forward us in the Art; Curiosity is represented with Wings, to shew its Eagerness to attain Things unknown to her; let us not then stop in barely inquiring into old Things, but enrich them with new Thoughts.

As an Example, let us open *Ovid*, and see his Fable of *Deucalion*, set down in his first Book of *Metamorphosis*. *Deucalion* was King of *Thessaly*, who, with his Consort *Pyrrha* were the only Persons remaining alive of human Race after the Flood: these were enjoined by the Oracle of the godly * *Themis* to cast the Stones of the Earth over their Shoulders, whereby human Race was propagated anew, and the World re-peopled.

A well-grounded Thought leads the Way to many others; even so it happens here in this Poet's Fable, laid down as a Truth; nay so agreeable to the Truth of the Flood, and *Noah's* Preservation, that there is little Difference between the Truth and the Fable; for what is in the one is also contained in the other; and the Circumstances of the Flood are the same in both; the Matter lies now in a probable Expression of the Damage which the Earth suffered by so total an Inundation, and to execute it Sketch-wise as I conceive it.

Ordonnance of DEUCALION and PYRRHA, after the Flood.

I suppose these two aged Persons walking on a level Ground, the Man's Head covered with a Corner of his Garment, and the Woman's with a Veil knotted behind; with his left Hand he holds his Garment full of Stones; her Lap is empty; *Cupid* conducts them by the Flaps of their Garments, with one Hand, having also a lighted Torch in it, and holds them fast, that in turning or winding they may not hurt or go before one another; the Stones which they have flung behind them all the Way as they walked, represent human Forms perfected in Proportion as they are first flung, and furthest from them; the Man walks upright, with his right Arm lifted up, and Hand open, as having just flung a Stone, which is seen skimming a little above the Ground; the Woman I represent somewhat stooping in her Walk, receiving

* She is rightly so called, as proceeding, according to *Hesiod*, from *Cælum* the Heaven, and *Vesta* the Earth, who appointed her to preside over Righteousness: And by *Jupiter* she was stiled the Mother of Civil Sciences.

receiving the Stones from *Cupid*, which each Time she casts away, and he, walking along, takes up before her; *Deucalion's* Garment is a sullied Purple; her Dress old and dark, and her Gown violet; *Cupid* is adorned with a red Diadem; the Grass, full of Mud and Sand, lies flat. A little from these Figures is *Themis's* Temple, built on an Eminence, and supported by Columns, or a close Wall quite over-grown and full of Moss; this Temple is surrounded with fine and blooming Trees, and near behind it is seen the two-headed Mount, passing by the Point of Sight, and encompassed with Water.

On the left Side, in the Offskip, I represent the Ocean full of *Tritons* and *Nereides* swimming about the Mount. To this Hill I fasten an Anchor, the Rope whereof is tied to the Boat, which, being left by the Water, remains hanging Keel-upwards.

These are the principal of my Conceptions; as for the lesser Circumstances, I shall not limit them here; such as the dispersing of the rainy Clouds by the East Wind; Re-appearance of the covered Hills and Rocks, Discovery of Buildings damaged by the Water, Pieces of Wrecks, Statues, Sea-monsters, Bones of Men and Beasts, Ornaments and other Remains appearing here and there out of the Mud, Plashes, and infinite other Things removed by the Force of the Waves from one Part of the Earth to another, and washed from East to West; all which I leave to the Artist's Discretion.

But now it may be asked why I introduce *Cupid*, who, in *Naso's* Description, is not mentioned; and I give this Reason, that he being the eldest of the Gods, and, according to *Hesiod*, brought forth of *Chaos* and the *Earth*, by him consequently all Things are produced, according to the Poets; therefore it's probable, that in this second Creation he can be spared no less than in the first: *Love* was also the Principal, nay the only Passion, which these People preserved to each other after their great Misfortune, and which they cherished by their Simplicity and Uprightness.

Again, tho' they were aged, and near their Ends, yet they were studying Means to escape Death, and to render their Race immortal; and who, of the Gods, can contribute more to it than *Cupid*? Must not *Jupiter* himself own his Sovereignty? Therefore, tho' the Poet makes Mention but of two Persons, yet Reason permits, nay, would have us bring this God into their Company; especially since Painters have the Liberty to add new Matter, and more Figures for Ornament sake, when they are not repugnant to Nature and Likelihood;

for which *Horace* gives them full Commission in his Lyric Song on Poetry.

————— *Pictoribus atq; Poëtis*
Quidlibet audendi semper fuit æqua Potestas.

Thus Paraphrased by Mr. Dryden.

*Poets and Painters free from servile Awe,
May treat their Subjects, and their Objects draw.*

Add then freely, when the Writer is silent, one or more Figures to your Work, not to gain Mastery, or to excel, but to make the Matter *more plain and evident*; which in *Fables* is very necessary, tho' in Histories it must be done *emblematically* only.

After having entertained you with my Conceptions of this Story, give me Leave to exhibit a Representation of the same Subject handled by another Painter, not to shew the Oddness, but the Superfluity, Impropriety and ill-bestowed Time, and the Ignorance of presuming Pedants, especially since contrary Arguments frequently produce Truth, and thereby shew the Validity of a Rule, which is levelled at Absurdities. This Painter's Friends paying him a Visit, he put his Piece on the Easel, and thus entertained them.

' Behold, Gentlemen! here is a Proof of my Judgment and Art; I call neither the Learned, nor the Virtuosi to unfold its Meaning; no, an ignorant Peasant can tell it you at once. There is the World after the Deluge, as natural as if it were alive; but no Wonder; for the Ark is plainly discovered on the Top of Mount *Parnassus*. Here you see the Windows of the Heavens shut up, and the Fountains of the Earth stopped with a Cork: There the Sea runs high in a Valley, and full of all Sorts of Wood-work, as Tables, Chairs, Benches, Paper-mills, and what not; besides some dead Bodies, as well of Women as Men, one of them has a Leather-apron, another a Crown on his Head, and another a Night-cap: This, Gentlemen, concerns only what is carried away by the Water: But there on the Land lies a Camel, next him a Silver Salver, and by it a dead Nightingale in a Cage: Here again you see the Grave of *Mahomet*, and about it some scattered Rolls of *Virginia* Tobacco: And before, on that Hillock, some Cards and Egg-shells; but I had almost forgot the Cardinal's Cap, which lies there, and, I assure you, was painted with Carmine; as also a Scorpion, as natural as if it were alive: There, on the third Ground, is a Gallows, and under it three Thieves, with

' with the Halters still about their Necks: Yonder is a Child in his
 ' Go-cart, half buried in the Sand: And there a Sea-calf entangled
 ' in the Boughs of a Thicket; besides some pickled Herrings: More-
 ' over you see there a Smuth-pot, with some Pencils and Crayons; as
 ' also a Mafs-priest in his Surplice; nay even the great *Turkish* Horfe-
 ' tail: Behold all the Toys blown out of a *Nuremberg* Toy-shop, scat-
 ' tered here and there: There, by the old Lantern, lies a Drum,
 ' with its Head turned to Jelly by the Water: I say nothing yet of
 ' that Iron-chest in which are kept *the Records of the Imperial Cham-*
 ' *ber of Judicature at Spire*; nor of an hundred other Things, besides
 ' Houses and Monasteries; nay, the *Vatican* itself; for all is turned into
 ' Ruins and Rubbish; no living Creature is to be seen but *Deucalion*
 ' and *Pyrrha*, and their three Sons and their Wives, all done to the
 ' Life. Now who will not take this to be a Flood, and believe that
 ' all happened in this Manner? Look there, I myself am sitting on the
 ' fore Ground, on an Hillock, and modelling every thing after the
 ' Life; and there is my Name and the Date.'

Having said this, he stood much surprized to see they did not extol
 his Fancy, and approve it, since he thought it so well executed. For
 my part, I think that no one before him ever represented such out-of-
 the-way Thoughts; many indeed have now and then erred, but being
 made sensible of it, they have rectified their Mistakes; whereas this
 whole Composition was but one Mistake; Scripture jumbled with Fa-
 ble; *Moses* with *Ovid*; Antiquity with Novelty; a Cardinal's Cap,
 Vatican, Cards, Things found out a thousand Years after, with An-
 tiquity; what is all this but a Chaos of Folly? Methinks such an Ar-
 tist is like common Chymists, who, to extract Gold, sling any thing
 into the Crucible that will melt, drudging Night and Day, and wasting
 their Substance to find at last, in the Bottom of the devouring Crucible,
 nothing but a little Scum of I cannot tell what, *an unknown nothing*,
without Colour or Weight; when a good Chymist will get the true
 Knowledge of Metals, and their Natures, Colours, Volability, Fix-
 edness, &c. in order to obtain the precious Gold by Art and Labour:
 Even so ought a Painter also to obtain the Knowledge of Objects, and
 their Natures, Times, Properties and Uses, or else the Substance of
 his Art will evaporate.

I have often observed, that *Superfluity*, instead of rendring a Thing
 more forcible and conspicuous, has lessened and obscured it; and that
too large a Ground, thinly filled, has no better Effect; we must there-
 fore

fore avoid this *Scylla* and *Charibdis* as two dangerous Rocks : I can't compare such Proceedings better than to excessive Poverty and Profuseness of Wealth, whether the one arise from an indolent, dull and melancholy Temper, or the other from a lively and too fertile an one, or that some Men are superstitious Imitators of other Men's Works ; as we see daily, in one the Greatness of *Caracci* ; in another, the fine Colouring of *Titian* ; in this, the graceful Simplicity of *Raphael* ; and in that, the natural Expression of *Guido*. This Method is indeed what some Men are prone to, but let us consider the Difference between modelling in Clay, and cutting in Marble.

To return to our Subject about the Floods, let us make a Comparison between them and *Raphael's*, in order to form a Judgment ; *Raphael* makes *Noah* and *his Family* the principal Characters in his Composition ; we do the same by *Deucalion* and *his Wife* ; and the other contrarily exhibits them very dubiously, and too much out of Sight in the Offskip ; in *Raphael's* nothing is seen of what is laid waste by the Water, or dead Bodies, Beasts, &c. in ours so much is visible, that the Cause and the Effects plainly appear ; and in the other, so great a Superfluity abounds, as if the whole World were contained in the single Picture ; in *Raphael's* is seen *Noah's* going forth of the Ark ; in ours *Deucalion* and *Pyrrha* are landing out of the Boat ; but the third has no Name, since so much as a Draining of the Waters is scarce perceived ; wherefore

In medio securó.

that is,

*Secure we tread when neither Foot is seen,
Too high or low, but in the golden Mean.*

Let us therefore ponder and weigh thoroughly what we are about in such an important Composition, and then proceed to work as quick as possible.

CHAP. XI. Of the Ordonnance of hieroglyphic Figures.

HAVING before said cursorily, that an *Excess* of such Figures often obscures their Meaning, nay, renders them unintelligible, I think it proper to treat of this Subject here, since they are of such

such frequent Use and Service, not only in handling Fables, Histories and Emblems, but in carving Statues and Bas-reliefs for great Men and their Palaces.

Caspar Ripa's Treatise of *Iconology* is questionless an excellent and useful Book for all Persons whose Art has any Relation to Painting; but altho' it treat copiously of Hieroglyphics, Manners, Passions, Zeal, Virtues, Vices, &c. yet something is still required to the right Use of that Book, according to the Occasion, and Difference of the Subject, which by that great Writer is not laid down; since it's without Dispute, that each Figure must express no other Passion than *its own*; but when they are used for By-works or Ornament, to illustrate some *principal* real *Character*, they must then subserve the Ends for which they are introduced; for Instance, in a Fight, Victory should attend the Conqueror; Honour or Fame, an excellent Man; Love, or *Cupid*, an amorous Man; the Vindictive, Revenge; the Hypocrite, Falshood; the cancrous Man, Envy; the Innocent, Innocence; and such like. I omit others, as Anger, Madness, Sorrow, Modesty, Boldness, Authority, Charity, Temperance, Cruelty, Pain, &c. because these have no Share in some Acts, nor come into play unless they are used alone, and without the Company of living Persons; as the Elements against each other, Virtues against Vices, and so forth. It's therefore of the greatest Consequence for a Painter, Statuary, Poet or Orator to know these Things thoroughly, and keep them in Memory; which Practice will make easy.

I remember, that when I was under my Father's Instructions, and studying Design, my Gusto was for Emblems, which I collected from his and other Masters Works, and then made intire Compositions of them; which, tho' trifling, because of my Youth and Inexperience, yet surprized many, who advised my Father to let me pursue that kind of Study; but whether he thought me too young, or that I rather inclined to History, he diverted me from it as much as possible; especially since it drew other Masters Disciples to see my odd Productions; which he much disliked. But when my eldest Brother brought me out of *Italy*, *Caspar Ripa's* Book aforesaid, (which hitherto we were Strangers to, or else was locked up as a Secret) then my Flame for Emblematic Learning broke out again. By the Help of this Book I produced many and strange Designs, which, for their Singularity, were accounted as Prodigious or Dreams, by some out of Spite against me, others thro' Ignorance; however my Proficiency was such, that it yielded me an annual Profit, because the *Jesuits* Scholars yearly be-
spoke

spoke of me the embellishing of above 150 of their Positions or *Theses*, with Emblems, Histories or Fables in Water-colours. Judge now, whether these my Studies tended not to my Advantage and Improvement, and what Honour was shewed me in preferring me to the Employ, before my Cotemporaries and Fellow-disciples; and what little Skill they must have in hieroglyphical Learning, tho' I doubtless then made many Mistakes.

But leaving Digressions, let us return to our Subject, and illustrate it in the Story of *Dido's Death*; which we shall handle two different Ways.

1. *Natural.* 2. *Emblematic.*

In the first Manner, we represent the Queen in Despair, and past Hopes, on a Pile of Wood, and, after Sacrifice, stabbing herself; when *Iris* cuts off the fatal Hair; her Sister attends the Solemnity in Tears and Lamentation; all is in Confusion, and every one affected with Sorrow in a greater or less Degree. — Thus far *Virgil*.

In the second Manner we shew how Despair, accompanied by Rage, is dragging Love to the Grave, with this Inscription, — *Dido's Death*. And so I designed it for the Frontispiece of Monsieur *Pel's* Tragedy on that Subject.

Now it's easy to see why, in the former Manner, neither Rage, Despair nor Love attend the Princess; and in the latter, why neither Princess, By-standers, Altar nor Pile of Wood are introduced; since in the first Manner no Aid is wanting, because each Figure sufficiently acts its own Part, and shews every thing which it's Passion naturally leads it to; wherefore it would be redundant, nay obscure the Story, to double all the several Motions, with the same Passions and Senses, by these Figures; whence it is that they can have no Place.

But where the Subject is purely *Emblematic*, and Emblematic Figures the principal Characters, as in the second Manner, they must come into play; because each Figure then expresses its natural Quality, in order to clear and illustrate the Sense of the Story, without the Addition of any body else.

In this Manner *Apelles*, contrived his Piece, on his being accused by *Antiphilus*; wherein he represents Innocence pursued by Rage, Vice, Lies and Slander, and dragg'd by them before an ignorant Judge; thus many Things are couched under a single Allegory: But when any particular Person, Man or Woman, and their Characters, Shapes, Countenances, &c. are burlesqued in this Manner, then such a Design may be called a *Pasquil*.

It is without dispute, that every Man has but *one predominant Passion at a time*, which moves and governs him; wherefore a prudent, generous and valiant Man, when he is doing a prudent Act, may be accompanied by *Generosity* and *Valour*, but *not with Prudence*, because that Quality appears in his Act: Again, if in an Attack he perform a valorous Action, *such* must appear in his Person, and *Prudence and Generosity only must accompany him*; if he shew his Generosity, as in restoring Captives without Ransom, *Prudence and Valour are sufficient to attend him*, without the Addition of *Generosity*. The Case of a famous Master is the same; for he being possessed of several good Qualities, as Judgment, Affiduity, quick Conceptions, &c. if he be represented employed at his Easel, *those Characters may all illustrate him, except Affiduity*, which shews itself by his Motion and Posture: If a Philosopher do a foolish Thing, *all other good Qualities* should ornament him, *except Folly*, because he is committing it.

Such Observations as these, are worthy of Notice, and without them *an Emblem cannot be good*. This Part of the Art is very liable to Censure, but yet few understand it, because the Facts being always couched under uncommon Appearances, are Secrets to the Vulgar, without Explanation; nevertheless they should be so handled that People of Judgment at least may know their Meanings, and the Artist not be reproved.

I remember to have seen a Picture of *Bacchus* and *Ariadne*, wherein I observed a Mistake, in placing Sorrow and Despair about the Princess; the latter was seen flying from her; which, in my Opinion, was right and proper in the Master; but our Dispute was, whether the Figure of Sorrow had any Business there. He justified it by very plausible Reasons, saying, that altho', by the Presence of the compassionate God, her Sorrow was at an end, yet it abated not suddenly; because she was to give him a Relation of her Disaster, and then to wait for a favourable Answer; and so long Sorrow must be with her. I have, says he, represented her with a sorrowful Look, and Tears in her Eyes, pointing towards the Sea at the perfidious *Theseus*, the Occasion of her Sorrow; *Bacchus* is attentive, whose upper Garment is opened by *Cupid*; and because *Ariadne* knew not whom she had with her, Man or God, Love discovered his Godhead, and made her sensible of his Power.

This Piece was, in my Judgment, fine; yet I think Sorrow should have been left out of the Composition, because, according to our Position, *no Passion can act in two Places at once*; for tho' the Princess's

Countenance sufficiently shewed it; yet, as being overcome, it is taking its Flight. I have seen more such Mistakes, but 'tis no Wonder; for we are not born wise.

In the Use of hieroglyphic Figures for *expressing the Passions*, consider, in an especial Manner, whether those Passions work *internally* or *externally*; I mean, whether the *Action and Motion* of the Body also *shew sufficiently it's predominant Passion*; for a good-natured, sedate Man needs no auxiliary Action to shew he is such; because his Countenance does it effectually. But when we desire to make known Love and Sorrow, which are *internal Affections of the Soul*, these must be expressed by means of Hieroglyphic Figures; and yet if the Body be disturbed and moved by those Passions, the *acting Passion* may be clearly perceived without the Help of Hieroglyphics.

Notwithstanding the Necessity of this Knowledge in all who have any Relation to Painting, yet many young Statuaries imagine, that being generally concerned in carving single Figures only, it does not affect them. But they mistake; for suppose they should be required to set off a Figure with Emblems, whether on a Pedestal, or in a Niche, in Bass or whole Relief, in order to blazon the Qualities and Virtues of the Person it represents, they would be at a stand; and the rather, as we see Painters exhibit most of their Emblematic Figures in Stone-work, in order to make an History clear. Now the Statuary, not able to trust to his own Strength, relies on the Painter's Aid to Design him such and such Thoughts; to which he sets his Model, and so proceeds to work.

CHAP. XII. Of the Order, or Succession of the Motions proceeding from the Passions.

AF T E R having sufficiently spoken how a Figure ought, by it's *Form*, to express the Passions, we are led to say somewhat touching the *Order or Succession of it's Action*; for tho' in a Story, the one oftentimes proceed from the others, and revert and fall back again, yet especial Care must be taken, that they be *not expressed and shewn all at the same Instant of Time*; but that each wait for it's proper Turn and Season. As if a Gentleman should order his Servant to beat any one; three Motions arise from hence, which cannot be performed at once, because the *Order* must precede the *Hearing*, and *Performance*.

formance be the Consequence. Again, 'tis preposterous, that a Prince should stand in a commanding Posture, at the same Time as his Servants are executing his Commands. It would be as unnatural to frame the Story of *the Woman catch'd in Adultery*, in this Manner; *Christ* is writing in the Dust, while the People are sneaking away discontented and ashamed; and (which is still worse) some provided with Baskets of Stones, either waiting on the second Ground for the Issue, or departing out of the Temple; tho' our Saviour had *not finished his Writing*, by which those Passions were to be raised. The incomparable *Poussin* possessed this Conduct in an high Degree; as may be seen in his Picture of this Story. When a General is spiriting his Army, each Soldier observes Silence and Attention while the Harangue is making.

In my juvenile Years I painted the Story of *Progne*, where, in Revenge of her deflowered Sister *Philomela*, she is shewing and casting at *Tereus* the Head of his Son, whose Body is almost eaten up by him; At which pursuing her in a Rage, she was metamorphis'd into a Bird. I represented those outrageous Women shewing him the severed Head: At which the King, transported with Fury, rises from his Seat, with a drawn Sword; the Table is overturned, and the drinking Vessels, Dishes and other Table-furniture lie broken to pieces about the Floor, and the Wine spilt at their Feet; and yet I made the Women keep their standing, holding the Head. To re-consider this Story, 'tis natural to think, that in the Beginning the Tyrant sat quietly at the Table, ignorant of what was doing; afterwards the Women entered the Room, shewing him the Child's Head cut off, attended with Speeches proper to the Occasion; which put him first out of Countenance, and then piercing his Heart, he furiously arose from Table and overturned it; and drawing his Sword in order to pursue them, he pushed down every thing in his Way: Notwithstanding all which Rage and Disturbance, the Women remain in the same Posture and Station as when they came in. You may easily perceive my Oversight, and improper handling this Story. 'Tis true indeed, that all the different Motions were sudden and quickly successive, yet she kept the Head too long in her Hand, to throw it on the Table after it was overturned. In all Likelihood, at the End of her Speech, she must have thrown down the Head, and taken to flight as soon as *Tereus* made the least Offer for rising; and then must follow her Metamorphosis, and she be off the Ground. I conceive therefore, that the Table ought to have been still standing; and she, after the Head was thrown upon it, to be flying; and, to

shew her Inhumanity, with a Sword or Chopping-knife in one Hand, and menacing with the other. But I pass on to shew my cooler Thoughts in another Example, being the Fable of *Apollo* and the Dragon *Python*.

This Ordonnance exhibits a wild Prospect; on the right Side, on the second Ground, in a low Morass, is seen the frightful Monster *Python* (said to be engendered of the Vapours and Exhalations of the Earth) lying half in and half out of the Plash, laden with Arrows; some People, standing on a near Hill, are viewing him, stopping their Noses because of the Stench. On the left Side, where the Ground rises higher, a round Temple appears, and therein the Statue of *Apollo*; with various Conditions of Men worshipping, sacrificing, rejoicing, skipping and dancing. About the Morass or Plash stand some withered Trees, Pieces of Ruins, and scattered Bones of devoured Men and Beasts. Behind the aforesaid Rising, in the Offskip, are seen Cottages, the near ones ruined, those more distant from the Monster less damaged. On the fore Ground the insulting Archer is seen leaning on his Bow, and with his Quiver at his Back empty; he stands daring and haughtily on his left Leg, tossing his Head backwards towards his right Side and the Light, and, with his left Hand extended, and a scornful Smile, he is putting by *Cupid*, who, with his Scarf flying behind, soars aloft from him, and, with Anger in his Looks, nods his Head, shewing him an Arrow with the Point upwards, as if he were saying, — *You shall soon feel this Point*. Behind *Phæbus*, or *Apollo*, stands a large Palm-tree, and by it an Oak, against the Trunk of which he sets his Back; his Head is adorned with Oak and other Leaves. Forwards I ought to represent a Brook, wherein he is partly seen by the Reflexion of the Water; his Dress is a golden Coat of Armour, and a Purple Garment hanging down behind him.

A second Ordonnance, touching APOLLO and DAPHNE.

No sooner had *Apollo* cast his Eyes on *Daphne*, but he fell in love with her; his eager Passion made him pursue her, in order to make her sensible of it; hereupon *Cupid*, after having touched *Daphne's* Heart with a cool Arrow, pierced *Apollo's* with an hot one; *Daphne*, insensible of what is doing, is talking with some Water-nymphs, who lie, with their Pots, on the Bank of a clear Stream. She stands in the Sun in a fronting Position, with her Quiver hanging at her naked Back; she beholds the Nymphs, with a down and lovely Look, over her left Side;

Side; her left Hip rises; her left Hand is airily under her Breast, with the Palm outwards; in her right Hand she holds her Bow above the middle, which somewhat supports her, opening her Elbow from her, whereby the Hollow of her Body on that Side is filled up; her Garment is girt short under her Breast, being fastened with a Ribbon on her left Shoulder, and with a Button at Knee; the Side Flappets are tucked under a Girdle coming over her Hip, the Ends hanging down; from her Head-ornament, buttoned up, her light Tresses hang down on both sides with a lovely Flow over the Shoulders. Behind her along the Water-side (which, after partly running towards the Point of Sight, alters it's Course) is standing a white Marble oblong Stone, 3 or 4 Feet high, adorned with Bas-reliefs, against which Stone her Ground-shade falls: On it lies a Water-nymph on her left Side, fore-shortened; she is resting on her Elbow, and, with the left Hand under her Cheeks, is looking at *Daphne*; the Nymph's lower Parts are covered with a blue Scarf, which sets off the naked upper Parts of *Daphne*. *Daphne's* Garment is Apple-blossom Colour, little darker than the naked, with Violet Reflexions; along the Water-side stand Willows for Repose of the Nymphs. On the Brink of the River, to the left, is a rocky Mountain full of Rifings from Bottom to Top, between which the foamy Water runs and descends. On the right Side *Apollo* is seen (between the Point of Sight and where the Ground rises high with rude Steps) coming full of Amazement sideways from it; he stoops forward, his left Hand resting on a Crook or Staff; his right Foot lowly put forth, just touching the Ground with his Toes; his Breast almost meets his left Knee; his right Elbow is drawn back; his open Hand is up at his Ear; his Face in Profile, and his Eyes staring at *Daphne*; a fiery Arrow enters his Breast; his Garment is of coarse, light-grey Stuff, two Ends of which button under his Chin, and the others, from under his Arms, tucked in his Girdle before, where also sticks a Shepherd's Flute; on his Head a blue Cap, turned up before, and wrinkled on Top; his Breast somewhat inclines to the Light, and, his right Thigh is seen in full Length. The Light proceeds from the right; the Hill on that Side is upright like a Wall; the Steps parallel or fronting; on the left the Hill makes a rugged Slope, and, every-where over-run with Variety of wild Shrubs and Herbs, it fills up almost the right Side of the Picture, running up high by the Point of Sight; projecting over the Way, which is very low, it gives a Ground-shade there, which takes half the Way to the Stone behind *Daphne*; and beyond it is another Ground-shade, running between some high

high Trees behind the Hill. The Offskip, on the left Side, discovers a fine Fabric, being the Palace of King *Admetus*; near which, some Cattle are grazing in the Field. *Cupid* is flying towards the Hill, looking back at *Apollo*.

If it be asked, how we shall know this to be *Apollo*; I answer; By his beautiful Air and golden Locks, his lovely Aspect, and the Devour with which he is viewing the Nymph, and by the Arrow with which the flying *Cupid* has pierced him. Besides, I do not know, that *Ovid's* Metamorphosis affords any such Representation of a Shepherd thus enamoured with a Nymph; for it must be observed that *Apollo* was at that Time expelled Heaven, and bereft of his godly Ornaments, the Purple Garment, Sun-rays, Management of the Chariot of the Sun, the Lyre, and the like; and got his Living by feeding Cattle for King *Admetus*.

I represent *Daphne's* Conversation among the *Naiades* (I think) not improperly, since the River-god *Peneus* was her Father, whom I leave out of the Story, because his paternal Authority would not suffer her to entertain such kind Looks; for he disliked her Manner of living, and would have her marry; which she disapproved; wherefore, to shew her Aversion for Men, I have introduced none but Virgins. I have also not given to *Apollo* a Crown of Oak-leaves, because improper to a Shepherd, but a blue woollen Cap; a Dress better suiting that Condition, since now he is no more *Phæbus*, but *Apollo*.

This Story is rarely handled, generally overlooked by Painters.

Third Ordonnance relating to APOLLO and DAPHNE.

Here *Apollo* is pursuing the Object of his Love, running and at the same time intreating her; her Countenance discovers Fear; and seeing him so near her, she endeavours to shun him by stopping short and taking another Way; she fears neither Thorn-bushes nor rugged Ways, but runs swiftly over all. He pursues, but not with Intention to seize her, because he has one Hand on his Breast, and with the other he casts away his Staff, skimming over the Ground behind him; his blue Cap is blown off his Head, towards the Way whence he came; his Head is flung back and sidling, to demonstrate that he is intreating her; and she is looking back at him; his Aspect fiery, his Eyes flaming, but to no purpose; for she contrarily, tho' tired and sweaty, is pale and wan, her Face dry, Eye-brows knit, Mouth raised in the middle with the Corners downwards like an Half-moon, to shew her Pain; she lifts
her

her extended Arms towards Heaven, quite exceeding the Poize of her Body; the Quiver at her Back is flying back, and the Arrows scattered along the Way; she holds her unbent Bow in her chill'd left Hand. *Apollo*, in the Pursuit, has catch'd a Flap of her Garment as her Feet take Root; her Body is towards him, but her Face towards Heaven, struggling with approaching Death. Her eager Lover (as yet insensible of this) thinking she's now in his Power, hopes for Victory. But here I mean not to shew her standing still, but to run further by striving to disengage her rooted Feet and Toes, which she imagines are only retarded by *Apollo*; wherefore she flings her Head back, discovering her Fears by loud Shrieks; at which Moment her Metamorphosis begins. It's not improper to shew a long and winding Way by which they come; and, in the Offskip, the Nymphs, by the white Marble-stone, looking after her; one of them shades her Eyes from the Sun with her Hand; others are wondering; others mutually embracing. Behind them are seen the Mounts *Cytheron* and *Helicon* rearing their Heads to the Clouds; and behind *Daphne*, between some Trees, is a Terme of *Mercury*, if then in Being, otherwise that of *Diana* her Mistress. Her Dress is as before. *Apollo* and *Daphne's* Course is against the Sun; she is seen backwards, her right Leg forward, and the left, lifted high, seems to turn to the right to take that Way; he, contrarily somewhat stooping with his left Leg forward, and his right behind, just off the Ground, is turning to the left, tracing her Steps like an Hound coursing an Hare, which, stopping short, takes a new Way.

Séquel of APOLLO and DAPHNE'S Story.

Daphne, unable to run further, at last remains fixed to the Earth, often striving to unroot her Feet, but in vain; a rough Bark now covers her Legs and half her Thighs, and a deadly Chill congeals her Blood; her fluttering Soul seems to be leaving her, fighting for the last Time; she stands on the left Side of the Point of Sight, on the fore Ground; the upper Part of her Body, Arms and Head are still intire; her Quiver in Disorder, recedes a little from the Point of Sight to the left; the under Part of her Body fronts the Light; her right Hip rises; her Legs twining unite below, just under the Knees, into a single Stem; her Breast standing out is fronting; her Head turned to the left droops over her left Breast; her Eyes are half closed; her Mouth almost shut, discovering still some faint Signs of Pain; her Cheeks are pale,
but

but her Lips violet; her Head is full of Branches, and so filled with Leaves sprouting out on all sides, that they shade the Face, and half her Bosom. Before her, a little to the left, a large Oak rises, which she embraces with her left Arm, against which her Head is leaning. Her Dress is as before. *Apollo*, now at the End of his Hopes, bursts into Lamentations, moaning her hard Fate, but chiefly his own hot Inclinations, the Cause of both; he stands on her right Side, with his right Leg on the second Ground, his Foot hid by the Hollow of the Way, and his left Leg on the first Ground, with the Foot close to the Stem; his Head a little backward, leaning to the right Side, and his Face towards Heaven; he extends his right Arm, with the Palm of the Hand outwards, as far as he can reach, feeling under her left Breast to see whether her Heart still beat, or not; his right Hand is off from him quite open; the Flap of his Garment, loose on the left Side, hangs down behind. On the right Side, from behind the Ground, a Water-god comes running with Wonder; above whom appears *Atropos*, or *Fate*, with her Distaff and Scissors; she is seen from behind and fore-shortened, soaring high towards the right Side of the Picture. The Sky abounds with driving Clouds. The Mount *Parnassus* appears off on the right Side, as also the River running behind it towards the Point of Sight; on the Bank of which River some Beasts are drinking. Halfway up the Mount is seen a small round Temple of the Goddess *Themis*; before the Frontispiece of which, stand an Oak and a Linden-tree; and in the Lointain, almost on the Horizon, the Town and royal Castle of *Admetus*; the rest is Field, in the middle of which a Shepherd is sitting on the Grass, and another standing by him, who points at the Castle, at which the other is looking with Wonder; *Cupid* talking with *Atropos*, is flying along with her. Behind the Oak should be seen a Part of the before-mentioned Terme.

The Conclusion of APOLLO and DAPHNE's Story.

When *Apollo* had finished his Prophecy, *Daphne* gave a Nod as a Token of her Assent to it; but while he is gazing at her Mouth, he sees her no more; the Tree alone (on which her Bow and Quiver hang) must now be his Comfort; he sighing and lamenting went to lean against the Oak, which was half withered, old and rent, his Elbow in one Hand, and his Face supported by the other; his Legs across; in this Posture he remains a while musing and silent. The Water-nymphs are sitting round about, one on her Urn reversed; another
on

on the Ground near him ; another is embracing *Daphne's* unhappy Body, looking up at the Leaves, and seeming to address her, who now is no more. Another, standing by, is raising her Shoulders, dropping her folded Hands, and Head hanging. An old Shepherd is pulling *Apollo* by the Flap of his Coat, but he does not regard it. In fine, nothing is seen but universal Disorder, Sorrow and Wonder ; the Gods and People are flocking from all Parts to view this new Sort of Creature, to wit, *Dryades*, *Satyrs* and *Hunting-nymphs*, some with Respect, others with Amazement, others with Joy ; the universal Mother *Earth* herself stands in Surprise. To conclude this Fable, I must add this Remark, as not foreign to *Apollo's* Prophecy, That the Laurel in Times to come should serve for a Token of Victory, and adorn the Brows of Conquerors instead of Oak-leaves, and that, in Memory of *Daphne*, those should be sacred to him above all others.

Here, *Valour*, or *Hercules*, appears with his Lion's Skin and Club ; to whom *Victory*, resting against a Laurel-tree, is offering a Garland with one Hand, and pulling off a Branch with the other ; in her Arms is her Trophy.

Memory sits by the aforesaid Tree, on an Eminence, recording, in a Book, the Actions of the Heroe ; *Saturn* shews her *Hercules*. On the second Ground, by a Morass, lies the Body of *Hydra*, with some Heads struck off, and others burnt black.

CHAP. XIII. *Of Use and Abuse in Painting.*

THIS noble Art having been the Esteem of all Ages, as Writers testify, 'tis certain, that nothing so pleasingly flatters the Eye, as a Picture viewed in it's full Lustre ; but in all Things there is an *Use and Abuse*, and so it happens in Painting.

The *Use* lies in handling of noble and edifying Subjects ; as fine Histories, and Emblems moral and spiritual, in a virtuous and decent Manner ; so as at once to *delight and instruct*. Thus the Art gains its Lustre.

The *Abuse* appears in treating obscene and vicious Subjects ; which disquiet the Mind and put Modesty to the Blush : He, who follows this Method, can never expect the Reward of Virtue (which, *Horace* says, is an *immortal Name*) but rather eternal Infamy. We shall consider the Matter in both Respects.

When Historians treat an History, they seldom pass over any Circumstance, tho' ever so indecent; nay, tho' it be intirely evil; Poets do the same in their Fictions, but in a worse Degree; because a flattering Tale easily ruffles, often misleads the Mind of a Reader. In fine, it were to be wished, that, when such Liberties are taken, (which should never be, without absolute Necessity) naked Truth were either veiled, or cast into Shade, in order to prevent unlawful Desires.

But if a Discourse can thus captivate the Heart, how much more must the Eye be attracted by a Painting? Since the Sight affects the Senses in a greater Degree, especially when the Subject is vicious: What Honour would a Master get by painting the good Man *Noah*, wallowing obscenely in Liquor? And would it be a less Crime than *Cham's* mocking him? He did it only to his Brothers; who, turning away their Faces, covered their Father with their Garments, in order to hide his Nakedness; whereas the Painter exposes him to all the World. It's as indecent to shew *Potiphar's* Wife, naked on the Bed, in an unseemly Posture, enticing *Joseph*, tho' it was a private Fact, and not attended with the worst Circumstances. Nor is *Michael Angelo Buonaroti* more to be commended, in exhibiting his *Leda* stark naked, with the Swan between her Legs; a Circumstance certainly that he might have omitted. Is it not to be lamented, that since there is such a Fund of Matter for fine Designs, Virtues as well as Vices, whence we may draw good Morals, sober Masters will commit such scandalous Faults, and execute them so barefaced and circumstantially, that they want nothing but Smell? As *Horace* intimates,

*Nam frustra Vitium vitaveris illud,
Si te alio pravum detorseris.*

But, leaving this unlawful Subject, as unworthy of an Artist, let us proceed to shew the Tokens of a good Picture.

Writing printed is more intelligible, than the Scrawl of an indifferent Penman; and so 'tis with a Picture; if the Story be well express'd, and each Object answer its Character, with respect to the Story, Time and Occasion, leaving naked or cloathing the Figures, which ought to be so, such an Ordonnance may be justly called a speaking Picture: But 'tis otherwise with Paintings governed by Whim, and void of Likelihood; the former Picture explains itself at first View, and the latter is a dark Riddle, in need of unfolding.

It

Is it not sufficient to shew *Diana* with a Moon on her Head, *Venus* with her Star, and *Flora* with her Chaplet of Flowers; for we should also shew their distinguishing Qualities and Characters, still regarding their Head-ornaments, and when they must be deck'd, and when not. Doubtless in every Country, except among Savages, are to be found good Laws and Manners, and three principal Times for dressing, especially among the Women, whose Attire Morning and Night is plain and loose, but at Noon set out.

It's no Wonder, that among the Crowd of excellent Masters, few make *true Decorum* a Maxim in their Works, since their Opinions are so various, and governed either by their Degree of Skill, or Inclination; one thinks, it lies in the Harmony or Conjunction of Lights and Shades; another, in the Composition of Colours, and those altogether broken; a third, in chusing the Colours as beautiful as possible; another, in great Force; another, in airy Reflections, &c. But, let them fancy what they please, none of these Parts will alone constitute a becoming Picture, how simple soever; much less a compleat Ordonnance of Figures, Landskip, Architecture, Flowers, Cattle, &c. For Instance, of what worth is a Composition of Figures, where all the Postures and Airs are alike? Of a Landskip, where, in the Boscase, we see no Difference or Variety in the Bodies of Trees, Leaing or Colouring? In Architecture the same; but how decorous must a Cattle-piece be, when we see the Qualities of the Animals well expressed! some smooth, others rough, hairy or woolly. True Decorum then proceeds from a Conjunction of all the Particulars above-mentioned, and a great Force of Light, Shade and Reflexion, and an Harmony of Colours as well beautiful as broken, and the whole managed according to Rule, and agreeing with Nature.

If we will weigh these Things, we shall soon perceive that the Fault is often our own, and that 'tis in our Power to arrive at Perfection, if we want not Ambition to excel, and do not undertake Things above our Capacities. *Ultra vires nihil aggrediendum.*

Many excellent Masters have mistaken the Mark; *Ars longa, Vita brevis*, say many; but it is a poor Pretence for an Artist. If it be true, that you endeavour to gain this Decorum, *alter your particular Inclination as soon as possible*; be as careful in the least as the greatest Circumstances, of your Picture; reason diligently with yourself at vacant Times; for tho' scarce any one is to be found alike skilful in all the Branches, yet 'tis not impossible to be so; in short, if 'tis not in your Power to bestow extraordinary Time to Advantage, be at least

least so prudent as not to bring any thing into your Compositions which you cannot justify.

CH A P. XIV. *Of particular Inclination for one Branch, whether Figures, Landskips, Buildings, Seas, Flowers, &c.*

DILIGENCE and a proper Talent, in Conjunction with Prudence, may gain Riches; sudden Wealth is not so stable as that got by degrees; the former is the Effect of Desire and Luck, the latter, of Prudence.

I think that Master resolves best, who considers in the Course of his Study of any Branch.

1. Whether his Fortune and Well-being depend on one particular Person, or on the Body of the People.

2. Whether it be not more advisable to accommodate himself to the Occasions and Tempers of the People, than to confine himself to his particular Inclination.

Lastly, How his Studies may be sometimes enriched with Variety of new Matter.

He is, I say, a prudent Artift who, weighing these Premises sometimes, as quickly puts them in Execution; especially since the World is best pleased with Variety and Novelty, which spur them to Love, Inclination and Desire: What can subsist without Variety? Is a Cook, who can dress but one Dish, and one Way, to be compared with him who can do several?

We have many sad Instances of excellent Masters, who, thro' Obstinacy, have drudged in Poverty and sat down in Want, rather than go against their Custom; if the Master painted Figures, he confined himself to He and She-saints; if Landskip, nothing but Wilderesses and Deserts; if Flowers, nothing but Flower-pots; if Seas, nothing but Storms and Tempests; if Architecture, nothing but Grottos and Ruins: It's true, that 'tis more commendable to excel in one Branch than to be indifferent in many; but as true, that Variety of Food causes new Gusto: In short, making a Virtue of Necessity, we are obliged to alter our Notions, and submit them to Seasons and Occasions.

We shall now proceed to enquire and observe, what ready and constant Materials each Artift, in his Practice, has Occasion for; and whether

ther those be copious enough; and lastly, what are proper to each Branch.

The general Fund consists,

First, In the Variety of Passions and Designs.

Secondly, In pleasing new Matter, moving to Love; as the Proverb says: *Non sufficit unus*; wherefore Variety and Novelty are necessary; but I mean not, that it should appear in every Piece we do; but now and then, occasionally, in order to please and retain the Curious.

Lastly, It must be considered, whether there can be found such a constant Flow of Novelty, as the particular Study of the Artist calls for, and wherein it consists; some principal Instances of which, from whence may be deduced an Infinity, I shall here subjoin; as, for the *Figure-painter*, there are not only He and She-saints, but also Philosophers, Prophets and Prophetesses or Sybils, eminent Men and Women as well in Policy as Warfare, Monarchs, Law-givers, Statesmen, and Ecclesiastics; the four Parts of the World; the five Senses; and innumerable other remarkable Persons and Objects: Judge then, whether there be not Matter enough for those who would go greater Lengths than to spend Years, nay, their whole Lives, in single Figures. In *Landskip* what a Field is there for Variety, besides Wilderesses and Deserts? as, delightful Lawns, beautiful Inclosures, Rivers and Cascades, Rocks and Caves, Pyramids, Burying-places and Tombs, and Places of publick Exercise; Plantations of Trees, Country-houses, Sports of Shepherds; Sacrifices and Bacchanalia; and all these varied by being made Fronting, in Profile or in Rear, sometimes with an high, at others a low Horizon; sometimes in Sun-shine, at others in Moon-light; to which add, Beasts, Birds, &c. For *Sea-painters*, remarkable Accidents, as well ancient as modern, sacred and prophane Stories, Fables and daily Occurrences: Some of them may be these; *Christ* walking on the Sea, and *Peter*, fishing in a Boat, is calling out to him; *Christ* asleep in a Ship in a Storm, and awaked by the People; a Sea-coast with Ships riding at Anchor, and others, both Men of War and Merchant-men, under Sail; an Engagement between Merchant-men and Pyrates, *Turkish* and *Algerine* Rovers; Sea-ports, with trading Merchants; Release of Slaves; Sea-triumphs; the *Venetian* Ceremony of marrying the Sea in the *Bucentaur*; a Sea-shore with *Helen* ravished by *Paris*; *Coronis* pursued on the Strand by *Neptune*; *Polyphemus* and *Galathea*; King *Ceyx* and *Alcyone*; *Ulysses* tied to the Mast of his Ship on Account of the *Sirens* Song; *Aeneas* flying with his Father *Anchises*; Piracy; Unloading of Ships; Morning and Evening Sun.

Sun-shine, and Moon-light ; Calms, impending Storms, &c. But none of the Branches affords greater Variety than *Architecture* ; as well inward as outward, besides Ruins and innumerable By-works for Ornament, what an Abundance of beautiful Temples, Palaces, Frontispieces, Galleries, triumphal Arches, Colonades, Pleasure-houses of elegant Taste and Colour, spring from *the Five Orders* ? Also Termes, Niches with Figures, Ballustrades adorned with Lyons and Lyonessees, Sphinxes and other Ornaments of Porphyry, Free-stone, Copper gilt, and other ornamental Stone ; to which add, the great Diversity arising from the Ornaments of Gold, Silver and Marble, Bas-reliefs, Paintings, Hangings, Alcoves, Pavillions, Cabinets ; in fine, nothing can be imagined, that the Painter of *Architecture* cannot make his own : And the proper Designs in Painting may be, *Solomon* praying for Wisdom ; the Queen of *Sheba* with *Solomon* ; the Nuptials of *Joseph* and *Mary* ; *Christ* among the *Pharisees* ; *Mark Anthony* and *Cleopatra* ; the Murder of *Julius Caesar* ; *Solon* with *Craesus* ; the Goddess *Vesta* appearing before the Entrance of the *Pantheon*, to curb the insolent Attempt of the People to violate her ; *Herse* and other Virgins going to the Temple of *Flora*, and *Mercury*, in love, hovering follows her ; *Mercury* and *Herse* in her Bed-chamber, &c. Other inward and outward Decorations may be Sacrifices in Temples, Court-stories, and Occurrences in Palaces, Halls and Apartments (some of which we have elsewhere shewn) besides Consults, grand Entertainments, Plays, Visits, Witchcraft, Ghosts, delightful Appearances, &c. As to the *Flower-painter*, what can be more pleasant and agreeable than Flowers in their great Variety, beautiful Air and Colour ? A Sight which never tires, tho' but in Painting : I confine them not to a single Flower-pot ; for they may be variously disposed ; wreathed as Garlands ; or made into Festoons and Groups ; or loose in Baskets ; sometimes intermixed with Grapes, Apricocks, Peaches, Cherries, Grains of Paradise, &c. according to the Seasons ; which may be express'd by Busts of Copper and all Sorts of Marble, and by Bas-reliefs ; besides the five Senses : Add, for Variety, notable Leafing, as Laurel, Cypress, Oak ; and sometimes to the Fruit, Corn, Turnips, Carrots, Pumpkins, Melons, Walnuts, Figs, &c. Proper Designs for this Branch may be these ; for the Spring, *Venus* and *Adonis* in Courtship, set off with Children and Flowers ; for the Summer, *Pomona* and *Flora*, with Flowers and Fruit ; for Autumn, *Pomona* and *Vertumnus*, in a Summer-house.

I think it needless to descend lower, since there is no Subject, how mean soever, which cannot be sufficiently enriched with something new.

But

But perhaps a Landskip-painter may say, — I understand nothing but my own Branch ; Birds or Beasts I never studied: Another may say, — Still Life is my Practice, Land-skip, Figures or Cattle I never touched. A poor Excuse! Since for many Infirmities Help may be found ; as for short Sight, Spectacles ; for Lameness, Crutches ; for Deafness, an Ear-pipe, and so forth ; borrowing from fine Paintings, and from Prints and Drawings (these latter are always to be had) is in such Case no Reproach ; Moreover we may, without Hurt to our Honour, employ a *skilful Hand*, if he conforms to the Subject and Sense we are handling.

It's remarkable that Pieces painted by two Masters, seldom or never answer the Intention of the Composer, the Distinction appearing either in Force, Handling or Colour ; but this is no Wonder, when each of them follows his own Gusto and Manner, without any Regard to the other, as if the Assistant's Share in the Work were as great as that of his Employer. When a General finds himself too weak for an Enterprize, he calls in some body to assist him, but not to command ; so we Painters, when we need an Assistant, intend not to shew what he can do for his own Credit, but that he should work in Conformity to the Composer's Direction and Purpose.

But we shall consider an Assistant's Qualifications, and how he ought to accommodate himself : He should be skilful in *Perspective, Colouring and Penciling* ; by *Perspective*, to give more or less Force, with regard to the Composer's Manner ; by *Colouring*, that his be more or less beautiful ; and that in *Penciling*, his be agreeable with the other's. If the Piece be tenderly and naturally handled, the By-works must also be kept tender and well finished : If the Piece have a light and bold Manner, the By-works must have the same ; so that the whole Work, getting thereby a general Decorum, seems to be *all of one Hand*. This is so necessary a Conduct in an Assistant, that his Service cannot otherwise be said to be of any Use to us ; nay, granting him to be a greater Master in Fame than his Employer, he ought to take Care that his Work do not predominate, a Fault which would disserve them both ; and when this Fault is heightened by Ignorance or Malice, the Majesty and Elegance of a fine Composition is lost, and the Work subjected to the Scoff of the Curious, as I have divers Times experimented.

CHAP. XV. *Of the four Sorts of Tables, or Ordonnances; and what they are.*

I HAVE been long in Suspence whether I might, without being taxed with Presumption, offer to publick View my Reveries about the general Tables or Ordonnances which spring from refined Judgment, and are of important Use to *curious Artists and Poets*, as well to exercise their Pens as Pencils: But at last presuming, that the Product of my weak Abilities would not give Offence, I pursued my Intentions, imperfect as they are, I shall be at least pleased, if my Endeavours give a Handle for better Inquiries.

It's agreed, that a Fable or Ordonnance is a Representation of some Fact, either with the Pen or Pencil. A Poem is a short and plain Account of the most material Circumstances; shewing the true Cause from whence the Fact proceeds.

Three Qualities are necessary to a good Poet. 1. An exact Acquaintance with History, and the best Authors. 1. Good Knowledge in Antiquities. Lastly, an easy and delicate Poesy; to which add, an agreeable Stile, by which, after having weighed what Materials and Passions are proper, he disposes every thing in a consecutive Order, and the most perspicuous Manner.

Grace is as necessary in Poesy as Harmony of Colours in a Painting; but tho' all the aforesaid beautiful Qualities be well observed, yet they cannot produce a perfect Ordonnance without the Aid of the Rules of Painting: For a fine History of great Personages, accompanied with elegant By-ornaments, in a delightful Country, unartfully disposed, is so far from Perfection, that it cannot have the utmost Grace, tho' it were the Life itself. Much may be said for a Subject well treated; but more for an Ordonnance of a skilful Master, painted according to the Laws of Art, which make even Crookedness seem strait.

I shall now treat of the Nature, Force and Quality of Tables or Ordonnances (as necessary for Landskip as History-painters) and therein consider

1. Their Kinds. 2. Their Names. 3. Which of them have double Uses, and which have single.

I suppose four Kinds, *viz. Historical, Poetic, Moral and Hieroglyphic*; the first is a simple and true Fact. The second, a double Fiction-,

on, exhibiting fabulous Stories, or a Mixture of Deities and Mortals : The third has a threefold Moral ; teaching our Duty to God, our Neighbour and ourselves : And the last is fourfold, as couching, under a short and mysterious Sense, the three before going ; handling Virtue and Vice for the Benefit of Soul and Body, and shewing the Happiness and Immortality of the one, and the Corruption of the other.

In *History*, the Poet or Painter, ought intirely to confine himself to *Truth*, without Addition or Abatement ; his Ornaments, tho' borrowed from Poesy, must be so restrained, that nothing, serving for Illustration, create Improbability ; for Instance, not to represent Day-break by the poetic Figure of *Aurora* ; or the Night, by *Diana* ; or the Sea, by *Neptune* ; which is needless, and an Error, because those Things can be naturally expressed by Colours ; as Day-break, by its Appearance, of Yellow, Red and Blue, or by the Sun-rays appearing on the Horizon ; the Night, by it's Darknes, and by the Moon and Stars ; the Sea by its Waves and Billows, Rocks, Monsters and Shells on the Shore ; also the *Nile*, by it's Crocodiles, &c. or any Thing proper to the Sea or Rivers.

The *Poetic* Tables differ from the historical in this ; that, instead of true Story, they consider *Fictions only*, intermixing Deities with Mortals, as we have said ; and thereby signifying nothing else, but the Course of the World thro' the four Elements, as Air, Earth, Fire and Water ; and tho' historically handled, yet each is a simple Figure, having a mystic Meaning, either in *Name or Shape*, and often in *both* ; as *Scylla*, *Atlas*, *Leda*, *Cyclops*, and many others : And thus the Fable, being both philosophic and moral, in one and the same Manner prescribes Virtue and decries Vice ; as we gather from *Ovid*, *Virgil*, and others. It is necessary therefore, in designing such an Ordonnance, to keep intirely to the *Fable*, as before is said, without any Addition of hieroglyphic Figures, as Temperance, Prudence, Anger, Jealousy, &c. which are so improper here, as hereafter shall be shewn, that they destroy the very Intent of it ; for there are others, which (tho' in a different Manner) will express the same Passions ; as *Cupid*, instead of *Love* ; *Pallas*, instead of *Wisdom*, and many others ; as we collect from the Poets.

The *Moral* Ordonnances are *true Facts, or Histories*, proposed only for Edification or Instruction ; exhibiting either the gallant Acts, or Crimes, of human Nature ; and these explained by some additional emblematic Figures, which express the Passions by which they were moved, or misled ; for Instance, with *Alexander* we may place *Ambition* ; next

Marcus Aurelius, Humanity ; next *Augustus*, Piety ; next *Scipio Africanus*, his Moderation, in restoring the young captive Bride to her Spouse, and many others, as *Horace* in his Emblems artfully exhibits. In this Sort of Ordonnances we are no ways confined to Time, the Sun's Place, or the Quality of the Country ; for we may intermix Summer with Winter, even all the Elements may appear ; the Subject may be in the Front of the Picture in *Africa* ; and in the Offskip, at *Rome*, or elsewhere ; even in Hell itself another Scene may be acting ; so great a Latitude has a Moralist : But he must take Care to avoid Superfluity, and Things improper to the main Action, which, as in Plays, spoil the Beauty of the Representation.

The *Hieroglyphic* Ordonnances are quite different from the three former in their Nature and Quality, having no other Affinity with them than an Intention to exalt *Virtue*, and debase *Vice*, by the Rewards of the one and the Punishment of the other : They are as well Christian as Heathen ; the Christian affect the Soul, and the Heathen the Body : The former demonstrate the Immortality of the Soul, and the latter shew the Vicissitude and Vanity of the World. These Tables consist in assembling several emblematic Figures of different Passions, which all together are to express a single Meaning ; as Piety, Peace, War, Love, &c. And such Tables are called Emblems, by their Application and emblematic Use, and by being made up of compounded Objects which have their proper Meaning and Relation, or else Derivatives from them ; as the Palm-tree, Laurel, Myrtle, Cypress, or the Sun, Moon, and Stars, or an Hour-glass, a Dart, Flame, &c. Which signify any Power, Virtue or extraordinary Effect. These Tables, like the preceding, admit not of the least Superfluity to obscure their Significations ; because, having neither History nor Fable to build on, they consist only of a single Passion, proceeding from the Subject (which may be at our own Choice) explained and made intelligible by the other emblematic Figures, which must not be improperly introduced, lest the Sense of the whole Scene be altered : But here we must observe to make a Distinction between *Heathen* and *Christian* Representations ; the *Heathen* admit of *Venus*, *Cupid* or *Anteros*, for Love ; the *Christian* shews Charity, or a Woman with Children about her, and a Flame on her Head ; the former has *Hercules*, for Fortitude, and the latter *St. Michael* ; the one takes *Jupiter* with his Thunder, and the other, Justice ; the former expresses Piety by a Woman with an Oblation-bowl in her Hand, and near her an Altar with a Crane, and the latter chuses a Cross instead of the Bowl : But all this is uncertain, and not confined to Time or Climate.

Being

Being well apprized of these Things, we obtain the best and surest Method for designing any kinds of Tables, or Ordonnances, how abstruse soever; nay, be your Design ever so single, it will always afford plentiful Matter to furnish out and enrich a large and capital Composition; as I shall shew in the following Table, tho' but in part, as leaving out the City of *Athens* in the Offskip, a River with Swans, Fate in the Air, or *Mercury* flying along with *Atropos*, &c. We read of the Greek Philosopher *Æschylus*, that, as he sat meditating in the Field, he was killed by a Tortoise dropp'd by an Eagle on his bald Pate; which mournful Accident I handle thus. A little to the left from the Point of Sight, I place the unfortunate old Man, on a small Eminence, with a Pen in his Hand, and a Book in his Lap; he is fallen on his right Thigh (which is foreshortened) with his Legs across, and one of them extended to the left, his upper Parts bending, and inclining somewhat to the right; his Head is in Profile and downwards; he flings his right Hand adwards from him, the Pen almost touching the Ground, and his left is open over his Head; the Tortoise falls, somewhat sloping, head-foremost along by his left Ear; his Book is tumbling out of his Lap to the left; over his Head, a little more to the left (where his Garment is under him) hovers the Eagle, looking downwards; at the Corner of a Stone, (six Inches high, and covered with a Part of the aforesaid Garment) running towards the Point of Sight, is an Inkhorn, and some rolled Papers, and his Cap. This is the Substance of the Composition: In the Offskip, where the Ground to the right lies low, I shew a Pyramid, and near it a Shepherdess sitting by a young Shepherd, who is standing, and offers her a Bowl of Water, or Milk; up and down are Cattle grazing, and nearer (behind the fore Ground) it would not be amiss to shew another Man, who passing by, and hearing the Philosopher's Cry, does, in Surprise, look back at him, swaying the upper Part of his Body (which is almost naked to the Waste) to the left. The Philosopher is plainly drest in a long Vestment, and a Flappet of his upper Garment, whereon he sat, comes under his right Thigh; the Vestment is dark Violet, and the Garment light Fillemot; the Stone, whereon the Garment lies, is blueish; the Ground Grass-green; the Passenger, behind the fore Ground, is in Shade, except his Head, and part of his Shoulders; and is drest in a reddish Skin, a Cap on his Head, and a Stick over his Shoulder, whereon hang a Pair of Slippers; the Shepherd and Shepherdess, in the Shade of the Pyramid, receive very light Reflexions, the whole Prospect being exhibited in Sun-shine. The Landskip and Offskip I leave to the Choice of those who like

the Composition. It's said, that this Philosopher was so fearful of his bald Pate, that he thought himself secure no where but in the Field, in the open Air; wherefore I do not introduce near him either House, Tree or any thing else that could hurt him. But thus it happens, in the midst of his Security, he meets his Death: *Mors inevitabile Fatum!*

Some perhaps may ask, why I've chosen but a single Figure for the Subject of this Ordonnance; my Reason is, to shew those who are skill'd in Landskip a Method of giving their By-ornaments greater Lustre, and Excellence; those, I mean, who are so rich in Invention of inanimate Objects, that they are content with one Figure, and at most two, and those perhaps of little Significancy; tho' it must be granted, that the Name of an excellent, wise and celebrated Person, represented in an artful Landskip, gives the Work a Lustre, and the Master Reputation; for a skilful Landskip-painter certainly deserves Honour, but double when he shews that he also understands History and Poetry.

Many Landskip-painters (not excepting some famous *Italians*) chuse commonly low, mean and poor Subjects, and By-ornaments; for my part, I generally lessen my Landskip, to give room for Embellishment. In fine, if we cannot be alike perfect in all things, we may at least, thro' Perseverance, go great Lengths; for

Gutta cavat lapidem, non vi sed sæpe cadendo.

That is,

*By constant Drops the Stone is hollow'd thro',
Which greater single Force could never do.*

The aforesaid Ordonnance is very fine for a Landskip; and the rather as it handles an uncommon Story, attended with few Circumstances; for the whole is but a single Figure, tho' the Scene, as being a beautiful open Field, would easily admit of three or four. Consider then, excellent Professors of this Branch, what I have laid down; the Trouble will be but small, and 'tis in your Power to make it easy to you: *Qui cupit, capit omnia.*

CHAP. XVI. Of the Uses of OVID's *Metamorphosis*; and what is further necessary to the sketching and executing a Table or Ordonnance.

EXPERIENCE tells us, that Truth loses by Repetition, and that he who easily believes, is as easily deceived: But the Master, who makes it his Business to build on the most certain and infallible Means, in order to obtain his End, bids fairest for Excellence. What poor Work is it, after having seen a well-ordered Design of another Master, adorned with elegant By-works, and fine Colouring, to be a slavish Imitator of it, by introducing neither more nor less Figures, nor other Draperies and Colours? What Reputation is got by it, were it ever so well executed; nay, if differently disposed and incomparably painted? It's certain, that *something more* is necessary before we undertake a Subject. A prudent General will not rely on the Report of one Spy; nor spare either Men, Money or Pains to get right Intelligence of the Enemies Designs; a good Painter should do the same, in order to excel; which to do, the following Observations are highly necessary.

1. We must know how the Story, we pitch on, is described by the Author; and consider, whether we agree in every Circumstance with his Opinion.

2. We must consult the Comments of the best Writers on that Subject, in order to get the true Meaning of the Story.

3. We must weigh the suiting and Application of the Draperies, and their proper Colours and By-ornaments.

4. How the four Elements, the four Complexions, and the four Hours of the Day, with their Form, Ornaments and Colours ought to be represented.

Thus we may obtain Truth, and the Master will make it appear whether he has gone to the Bottom of Things.

Few Painters excel in History, especially Fables, for want of Inclination to enquire thoroughly into their Subject; Reading, they think, is troublesome and needless, since *Ovid's Fables* are now in every body's Hands, copiously handled, with three or four Lines of Explanation under them, by which they know, whether 'tis *Venus* and *Adonis*, *Vertumnus* and *Pomona*, *Zephyrus* and *Flora*, &c. Is not that sufficient, say they? And don't I see, that the one is naked, and the other drest;
this

this a Man, that a Woman; this has a Dog, that, a Basket of Fruit; and the other, a Flower-pot; why then should not these be my Patterns, since they come from such great Masters? I readily grant, that Books of Prints are of great Use to Painters; but to use them in this Manner is a willing Slavery, unless we cannot read.

In my Youth I was so conversant with even the least of *Ovid's* Fables, that on hearing but the Name of one of them, I could repeat the whole Circumstances of the Story; but their Meanings and Uses (which shall be our present Inquiry) my Father had never told me; till long after, led by Curiosity, I re-considered them; and with the Assistance of my Brother *James* (who was Master of the *Greek*) was led into some of the mysterious Meanings which they contained.

Many have a superficial Knowledge of *Ovid's* Fables, but few understand the Drifts of them; what they gather is mostly from Prints, nothing from the Text; wherefore we shall now explain ourselves in two Examples of the *Sun* and *Moon*; attended with all the necessary Circumstances and Observations which we have before insisted on; and first, in

The Fable of APOLLO and HYACINTHUS.

Ovid relates, that *Apollo* was in love with this Youth for his extraordinary Shape and Beauty; and that, as they were playing at Coits together, the Youth was unhappily struck with one of them, which occasioned his immediate Death.

The Comment says, that this Youth being also beloved by *Zephyrus*, he offered to make him the chief Ruler of the most agreeable Spring-flowers; but he, rejecting the Offer, kept close to the Conversation of *Latona's* Son; in Return for which, *Apollo* promised to teach him all the virtuous Exercises, which became his Condition and Liking, such as shooting with a Bow; the Gift of Prophecy; touching the Lyre and singing, but principally wrestling; with a Privilege that, sitting on a Swan, he might behold all the Places wherein *Apollo* was most beloved and worshipped. The *West-wind* having made fruitless Efforts to gain the Youth's Esteem, at length, thro' Rage, gave into Despair, and plotted Means to be revenged of his Rival; wherefore, taking his Opportunity, as *Apollo* and the Youth were at Coits, he secretly blew a Coit so violently at *Hyacinthus's* Head, that he died on the Spot: *Apollo* being extremely grieved thereat, the *Earth*, in Compassion, turned

turned the young Prince's Blood into a Flower, in order at least to make his Name, if not his Person, immortal.

The Table, or Ordonnance.

Hyacinthus, in his Bloom, is on the fore Ground to the left, and falling backwards, his Back most visible, his Belly raised, and his right Leg flung up, and somewhat bent, the left Leg stretched off from the Ground; contrarily lifting up his right Arm, with the Hand open, and Fingers spread; his left Elbow drawn back, and the outside of the Hand against his right Cheek; his Face, trickling with Blood, is in Profile, and his Head flung back; his Hair is bright, short and curled; a Chaplet of Flowers falls from his Head by his right Shoulder, which, with half his Back, is bare; and lower, his Vestment is girt about his Body. *Apollo* appears 20 or 30 Paces behind him, to the right of the Point of Sight, stepping back, in great Concern; he is seen in Front, stooping, his Breast sways from the Light, his under Parts contrasting it, and his Shoulders shrunk; his Mouth is open, his left Hand from him, and close shut; his right Arm across his body, and the Hand up at his left Ear; his left Leg stiffly flung out; his right Leg quite bent, the Foot hindward, supporting his Body; he is naked, and his Hair light, yellowish, and long, flying above his Shoulders; he is crowned with Laurel. *Zephyrus*, (or the West-wind) whose Rage was the Cause of the sorrowful Accident, we represent winged, and flying from the Youth towards the Wood on the left Side of the Picture; his right Foot is upwards, and his upper Parts sway to the left: Part of his Head and Back are covered with Shoots and Leaves of Trees: On the left Side of the Piece forward is seen *Envy*, in Shade, peeping out of the Boughs, and laughing: Behind *Apollo*, we introduce a Piece of Stone-work, extending almost from the Point of Sight, to the Extremity of the Picture, and therein, two large, circular Openings, overgrown with Moss and wild Shrubs; near him is a large Tree, and by it a Laurel, whereon hangs his Garment, and below, on the Ground against the Body, his Lyre. The Ground of the Picture opens a large Plain, bounded to the left with a Wood running up to the Point of Sight, just by the aforesaid large Tree, where the River *Eurotas* is gliding from left to right. On the right Side of the Piece forwards, we place a large Sphinx on a broad Pedestal, whereon lies *Hyacinthus's* Garment, and against it a Javelin, and on the Ground a Bow and Arrows, an Hasel-wand, musical Instruments, and musical and other Books.

The

The Coit flung at the Youth is seen rebounding 6 Inches from the Ground to the right. Behind the Sphinx stand an Olive and Cypress-tree: The aforesaid Stone-work is brownish Grey, inclining to Violet. *Apollo's* Garment on the Tree is Purple, embroidered with Gold: The Lyre Ivory: The Sphinx (whose fore Parts only are seen) is in Profile, and of white Marble: The Youth's Vestment is White, striped with Gold, and his Garment, on the Sphinx's Back, a beautiful dark Violet. The whole Ordonnance shews a bright and clear Sky; the Light comes from the right; and the Point of Sight is in the middle.

Explanation of the Fable.

Hyacinthus, who, according to the Poets, was metamorphosed by *Apollo* into a Flower of that Name, is a true Emblem of Wisdom; for *Apollo* presiding over the Muses and Learning, *Hyacinthus* is represented to us as a Youth beloved by him for his Beauty, having his natural Faculties as yet uncorrupted, as being a Child without Judgment or Discretion, yet beautiful; exalting his Mind, in order to contemplate himself. Whence we learn, that when the Senses forsake the Follies of Youth, they bring forth the Flower of Wisdom, adorned with Virtue, whose Immortality is, by Writers, sacred to all Ages.

Further Notes.

[*The Use of the Bow.*] *Latona* had two Children by *Jupiter*, *Apollo* and *Diana*, both expert Archers.

[*The Gift of Prophecy.*] *Apollo* was esteemed the God of Prophecy and Oracles, on account of the *Delphic* Oracle, to which, People from all Parts resorted, in order to know Things past, present, and to come.

[*The Art of Singing.*] *Apollo* is, from highest Antiquity accounted the chief Musician, in singing as well as on stringed Instruments.

[*Principally Wrestling.*] This Word has divers Allusions; but in general implies any bodily Exercise anciently practised in the *Grecian* Games, as, playing at Coits, Leaping, Dancing, Fighting with the Fists, Wrestling, &c.

[*Sitting on a Swan he should behold, &c.*] The Ancients have, not without Reason, consecrated the Swan to *Apollo*. 1. Because, he (*being the Sun*) gives all Things Life, according to the Saying of the Philosopher,

— *The Sun and the Man bring forth the Man.* — 2. By the Swans and

and their easy Deaths are chiefly denoted virtuous Men, who part with their Lives chearfully in order to meet Immortality.

Animadversion on the foregoing Picture, with respect to the Painter's Ordonnance.

That the agreeable Youth is of noble Extraction, his fine Mien and Purple Garment shew.

His Wisdom and Knowledge appear by the Sphinx, with the Instruments lying by it.

The Chaplet of Flowers shews his amiable Qualities.

The Garment, he wears on this Occasion, points out his Virtue and Modesty.

The Cypress, near the Olive-tree, gives us to understand, that all sublunary and sensual Pleasures, how pompous soever, end in Misery.

Having done with the *Sun*, we shall proceed to handle the *Moon* in the same Manner.

The Poets differ in their Relations of this Fable of *Diana and Endymion*, but mostly agree in the Explanation of it, as I shall now shew. They say, that the *Moon*, (*Diana*) falling in love with the Shepherd *Endymion*, flung him into an everlasting Sleep, on a Mount in *Caria*, named *Latonia*, that she might kiss him at pleasure; but others report otherwise. *Pausanias* intimates, that they went further than kissing, and that *Endymion* begot 50 Daughters on the Moon. Others affirm, that she yielded to his Pleasure, on Condition he made her a Present of some white Sheep: Tho' all be fabulous, yet it carries some Probability; for *Pausanias* concludes, that *Endymion* was the first who observed the Phases and Course of the Moon. *Pliny* also testifies, that *Endymion* first observed the Motions of the Moon, and learned her Nature and Qualities; which gave Rise to the Fable, that she fell in love with him. *Alexander Aphrodisus* likewise writes, in his Emblems, that *Endymion* had great Skill in Astronomy, and, because he slept by Day, to fit himself for Night-observations, it was feigned, that he had carnal Knowledge of her, and also a wonderful Dream, by which, being a Philosopher, he got that Knowledge: Others say, that he was a poor Shepherd, (as *Seneca*, in his Tragedy of *Hyppolitus*) tho' a King's Son, and that he dwelt on Mountains and in solitary Places, the better to observe the Moon's Motions. The learned *F. Gautruche* thus has it, — The Fable, says he, testifies, that *Diana* fell in love with the

Shepherd *Endymion*, who, for too great Familiarity with *Juno*, was by *Jupiter* condemned to eternal Sleep; but she hid him in a Mount, in order to screen him from her Consort's Wrath. The Truth is, that *Endymion* observed nicely the Moon's Motions; and therefore used to pass whole Nights in solitary Places in the Contemplation of her; which Circumstance gave Rise to the Fable. Let this suffice for the Story, the Parts and Ordonnances whereof follow.

Table, or Ordonnance, of DIANA and ENDYMION.

Endymion, Son of *Eslius*, King of *Elis*, a beautiful and well-shaped Youth, is lying asleep on his upper Garment, on a near Mount, on the right Side of the Picture; under his Arm is a *Jacob's Staff*, a Crook near him, and at his Feet a large Celestial Sphere, and some Books and Papers, whereon appear Characters and Diagrams. He is in Profile, his upper Parts somewhat raised, and he leans, with his left Ear a little forward, on his left Hand; his right Leg is extended, and the left lifted up; he is all in the Shade of the Trees, except his right Leg and half that Thigh, and receives strong Reflexions from the Moon. *Diana*, a little off, (not in her Hunting Habit, or sitting by him and kissing him, with the half Moon on her Head, as usually represented) naked descends from the Clouds, with a full Moon behind her as big as herself, and surrounded with Stars, with the Attendance of *Love*, (or *Cupid*) she is in a fronting Position, bending a little forward, with her left Knee on a low Cloud; her Arms wide open, as if about to embrace the Youth; and in her left Hand is a * *Sistrum*; her Aspect is beautiful and gay, and full of Desire, being lighted by a Sun-set as well as *Cupid*, who is descending with her on her right Side, with his Face towards her, and holding, in his right Hand behind him, his Bow downwards, and in his left, (which comes forwards) an Arrow, with which he points at the sleeping Youth; he flies somewhat obliquely, with his upper Parts from her, with his Legs seen hindward thro' the Cloud. A Boy, standing on *Endymion's* right Side, looks to the left at the Goddess; his left Elbow drawn back, and a Finger on his Mouth, and with his right Hand lifting up the Boughs hanging at the Youth's Head; when another behind *Diana*, a little to the left Side, is pulling off her Garment, a Flap whereof twines about her right Thigh,

* *Sistrum* is a musical Instrument, generally represented in the Hand of *Isis*; as we see in Medals and other Antiquities.

Thigh, which is somewhat foreshortened. Below this Child, on the left Side, where the Mount declines, sit two other Children joining and blowing their Torches; and behind them appears the Offskip, being a Valley with a low Horizon. The Sphere, Books and Papers lying to the left at *Endymion's* Feet, are (with a small Part of the Mount which comes forwards) in the Light; the Youth's Garment (of which a Part covers his Privities) is Purple; that of the Goddess, Sky-colour. The Sun is low, proceeding from the right.

Explanation of the Fable.

By *Endymion* we may understand a virtuous Mind, which the heavenly Spirits endeavour to caress and kiss through Violence of Affection.

The *high Mount* implies, that when the Soul ascends to Heaven, the Body is seized with heavy Sleep or Death; for since the Body hinders a perfect Union with God, it follows, that as soon as the Soul has disengaged itself, it goes easily and quietly to Heaven.

Diana, by her Increase and Decrease, represents the Changeableness of Things; for the *Greek* Poets asserted, that *Jupiter*, seeing *Diana* go naked and indecently for a Virgin, charged *Mercury* to make her a Garment, and that, tho' he made her several, yet none would fit, because her Shape was always changing; wherefore her Figure is a natural Emblem of Increase and Decrease, and of the Mutability of worldly Things. This Figure has also other necessary Uses, with respect to human Life; as *St. Ambrose* intimates, who, from the Example of the Moon, (whose Light is variable, always increasing or decreasing) teaches, that nothing in the World is stable, but all Things subject to Decay.

The *Sistrum* in *Diana's Hand* (the Use of which lies in the Motion) also denotes the Vicissitude of worldly Things, and their continual Destruction and Renovation. Others think, that the *Sistrum* signifies, the Sound, which the Moon causes in the Course of the Heavens.

In such a Manner as this, should all Histories, Fables and Fictions be examined, if the Artist aim at Reputation. I think, I have given the Curious Satisfaction enough in two Examples; for should I go further, the Subject would not only be tiresome, but swell as big as the whole Work; wherefore, for Variety, we shall pass to

CH A P. XVII. *Rules for the Management of small Figures in a large Compass; and the contrary.*

T H E R E's a great Difference between the Ingenuity of a good Painter, and that of a mere Designer, with respect to Ordonnance; the former proceeds by the established Rules of Art, the latter only aims at what is Designer-like; the one is Master of Principles and Rules, the other is ignorant of both; the Designer considers only what relates to *Relief* (being a Stranger to the Natures and Effects of Stuffs, Colours and Tints) and therefore he must find all Things by means of Lights and Shades only: But a Painter has more Liberty and Advantage; because he can, besides the Shades, effect every thing by his Colours and Tints. But the Difference is further visible from the Sets of Prints daily published, whether in Landskip, Perspective-Views, Architecture, &c. or ancient or modern Story; in all which, the Designer generally travels the old Road of Compositions, and the Etcher or Engraver as closely follows him; but when a good Painter handles them, all the Parts will be improved and become more excellent, as well the Invention, Disposition and Harmony, as even the Motions; by which Means, a Person of small Abilities cannot but be better pleased, and often, for the sake of one or two fine Prints, buy a whole Set; as in *Oudaen's Book of the Roman Might*, in which, one Plate, engrav'd by *Abraham Bloteling*, does, by it's Neatness and Elegance, eclipse all the rest; and this is the more remarkable, because in his Medals the Figures are shaded not with Hatching, but with a thick Stroke and Touch on the shady Side.

Now, agreeable to the Title of the Chapter, we shall pass to the necessary Management of an Ordonnance with large Figures in a small Compass. It must be granted, that an Ordonnance in a large Extent, requires more Circumstances than a smaller, altho' in either, the chief Matter lie but in three or four Figures; for what in the former comes close and filling, must in the latter be *spread*, in order to fill up a large Space; and to do this artfully, we are obliged to introduce other By-works, and those (tho' insignificant, yet probable, and not repugnant to the Subject) tending to explain the Story; for Instance, in a Landskip, to introduce some Buildings, Fountains, Pyramids or Statues; or in an Hall, or other large Apartment, Hangings, Alcoves, Bais-

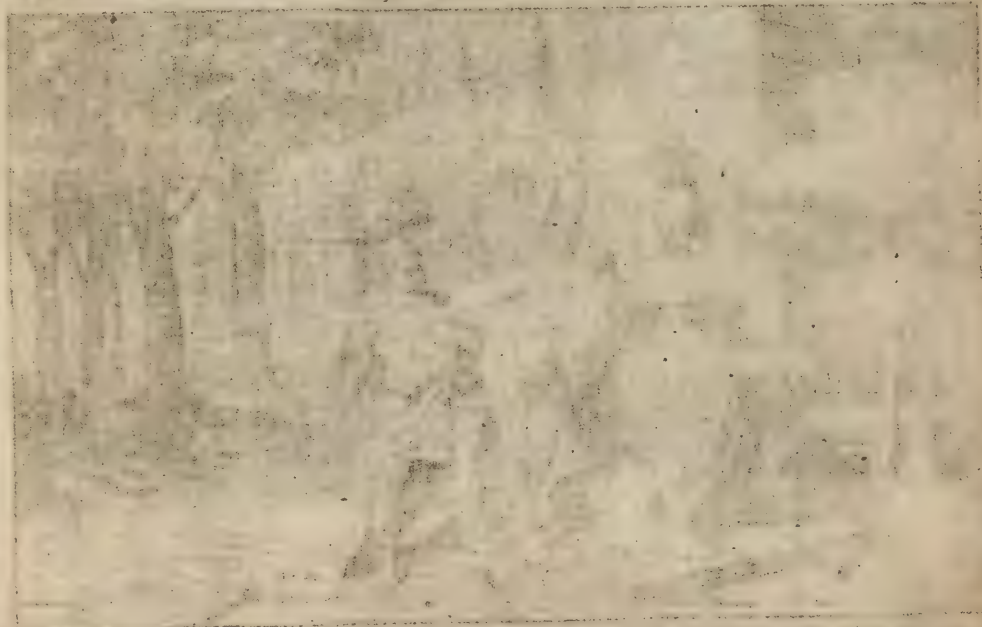
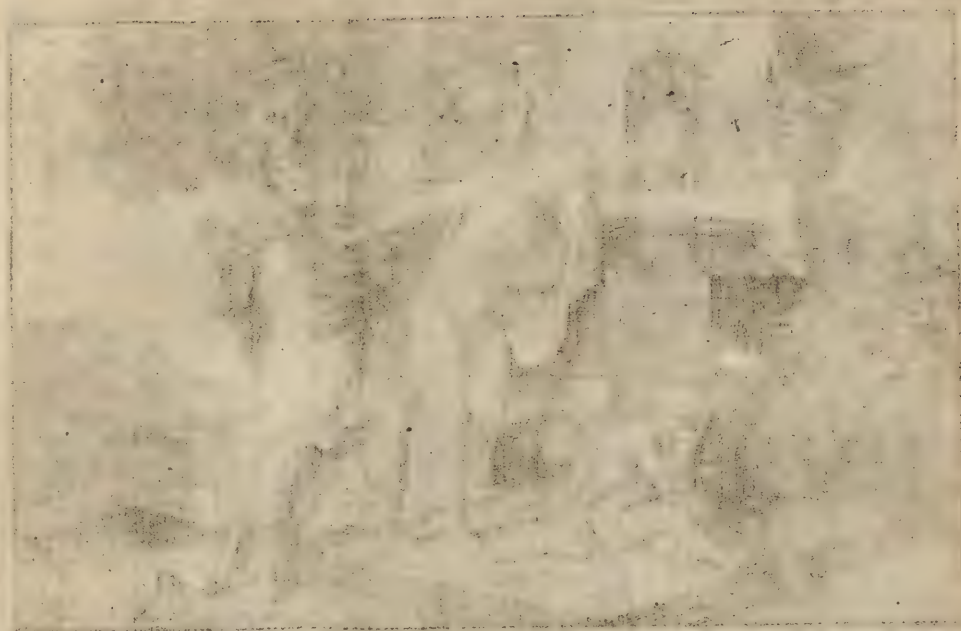


Plate XVIII.



G. de Laireffe inv.

J. Garvitham sculp.

Bass-reliefs, and such like, either for Ornament, or to make larger Grouping; in short, any thing that will entertain the Eye, since *small Figures, in a large Compass, are not of themselves capable of doing it*: Wherefore, with respect to such, the By-ornaments ought to be large, in order to *create broad Lights*; yet these Ornaments must not be so monstrous as some have them, who, in order to swell the Composition, make Pillars bigger than three of the Figures can fathom, with Castle-like Capitals, and frizal Figures almost in full Proportion; nor so out-of-the-way as those, where, in a Landskip, are seen Trees 3 or 400 Feet high; Termes, mere Colossuses, and Pyramids higher than any in the World; to which add, Houses in the Offskip, where, before People can possibly approach them, they must be lost by Distance. But this is egregious Conduct; for we should always bring together such Parts or Objects as *neither lessen the Figures, or cause any Obstruction in the Composition*; I mean, that a large Compass must either look large, or else be filled and adorned in a moderate Manner, as we shall shew in two Sketches of the mourning *Venus, Plate XVIII.* each represented in a different Manner, to demonstrate, that in a *large Compass a great Mass of Light is absolutely necessary*. The Story is, *Venus* inconsolable for the Death of her dear *Adonis*; even the Aid of *Cupid* fails, whose Bow, Arrows and extinguished Torch, nay her beloved Garland of Roses, she tramples under Foot; *Mars*, tho' secretly pleased at the Adventure, however pretends to sympathize with her in her Sorrow, but in vain; for she flights his Offers, and pushes him from her; she rests on the Tomb of her Lover, wherein either his Body is deposited, or (according to the Custom of the Country) his Ashes are kept in the Urn; the other By-work is a Grove of Cypress and Myrtles; from the Urn might proceed a Sprig of the Flower which is ascribed to him, since it owes its Origin to his Blood.

On a due Comparison of the Plates, we may discover the Difference between the two Compositions; in the uppermost the Mass of Light is neither so large, or spread as in the undermost; which proves, that in a great and close Ordonnance in a small Compass (as the upper) such a great Mass of Light is not necessary, much less By-works, in order to encrease it; because the Figures there principally govern, and being large, have on that Occasion, the greatest Force, as well in the Execution, as Beauty and Colouring; the By-works serving to shew the Place and Occasion, but not to draw the Eye: Whence, 'tis easy to see, that what creates Decorum and Elegance in the one; appears insignificant and disagreeable in the other; I speak of the *Light only*, which requir

requires a distinct Management in both; wherefore, since in a large Compass, the By-ornaments make the greatest Part, they must consequently cause greater Masses of Light there; and contrarily, in a small Compass, where the By-works are least, the main Light ought to take the Figures only. And to confirm this, I must say, that what in the undermost Representation pleases the Eye, and sets off the Composition (even were it as large again) is only caused by the Light, because the By-works, being the most, abate the Light of the Figures; which having in the upper, with the dark Tomb, more Force, must create such a Confusion as to weaken the Strength of the principal Figures. In a Word, *the larger the Figures, the more Shade ought to be about them; and of Consequence, the smaller the Figures, the more Light.*

CHAP. XVIII. *Of the Ordonnance of Histories, Pourtraits, Still-Life, &c. in a small Compass.*

ERE we end this Book, or leave this Subject, 'tis proper to consider further, whether it be not more artful to represent a Story natural and close in a small Compass than a larger; which I think to prove from the Examples of *Raphael, Caracci, Dominichino, Poussin, Le Brun*, and other excellent Masters. Moreover daily Experience confirms it. It's certainly troublesome to be confined to a small Compass, especially to those who affect to load their Compositions, because Largeness is very entertaining to the Thoughts: the Difference between both Managements is the same as painting as big as the Life and in little, where we see that in the former lies the most Art, since we can more easily go from the large to the small, than contrary, tho' both be done from the Life. The Case of these two Artists is like that of a skilful Steersman, who, capable of wrestling with Storms and Dangers, sails unconcernedly in smooth Rivers; when a meer Ferry-man would be put to his Shifts to steer on the Ocean: He then is happiest, who has been always used to large things, since the small spring from them like an inland River, which loses its Strength the further it goes from its Spring; of which the old Masters were not insensible, who, tho' much employ'd in small Painting, yet lay in for large Work, being conscious, that what required the most Trouble and Skill, got them the greater Name and Profit.

The

The Force of a large Painting beyond a small one, and its Advantages are these:

1. The Natural Representation has a better Effect; for viewing it near, it raises Love, Pity, Anger or any other Passion, as if we sympathized with the Story.

2. It raises the Master's Fame.

Lastly, The Work is much esteemed.

It were needless to mention other Advantages; wherefore I shall confirm my Opinion by Examples. We read of a Picture of *Stratonica*, that the Sailors in a Storm took it for a Deity, and accordingly worshipp'd it. And that in *Juno's* Temple, her standing Figure was so artfully painted, that her Eyes seem'd to look every Way, and at any Beholder wherever he placed himself, appearing severe to the Criminal, and gentle to the Innocent. The Reason of which Effects is, that the two Pictures were so highly finished, and had so natural an human Shape, that they seem'd to be rather Flesh and Blood, and to have Motion, than to be Paintings.

This shews what Influence large Representations have on the Senses; let us now see what Passions *Curiosity* raises, as in this Example; I suppose a murder'd Corps lying somewhere; near it a Person weeping; a little further, the Seizure of the Murderer; and the People running some towards him, others towards the Body. Now it may be asked, whether all these Circumstances do not sufficiently shew the Fact, without other Persons, or greater Passions: To which, I answer negatively; for we ought to see whether the wounded Person be dead, or not, and in what Part wounded; next, whether I know the Assassin; whether the Woman lamenting him be of Quality, or ordinary, and whether she be related to the wounded Person; accordingly coming nearer, I think I know him; I am affrighted; I behold the Wound, which appears ghastly to me, and am the more affected by the Tears of the troubled Woman, who stands at his Head; I look for the Murderer with Concern and Revenge, and see him dragg'd in Irons between two Officers; he looks pale, and his Heart forebodes the worst; in fine, every one is variously affected, some concerned, others indifferent with respect to the Fate of the wounded, or Murderer. Now, if such a Variety of Objects occur in a simple Accident, what Force must the Life have, when seen near in such a Representation, especially if naturally express'd? But we need not wonder, that so few tread in that old Path, since they seek Ease, and want the Ambition to excel by an exact Inquiry into Nature.

I once.

I once thought I got Reputation by painting in little, but was afterwards convinced that large Work, or the Life seen near, was the surest Way to Excellence; but Envy and Strife stopp'd my Career: What the Painters in large in these Countries merit, may be easily determined, since few of them do it masterly, thro' Ignorance of the true antique or beautiful Life; by *true Antique* I understand, perfect Antiquity without Mixture of modern Mode; not *Venus* with Stays, *Mars* in a Suit of Armour, *Pallas* in a Straw-hat, &c. which is a Choice that can never get Reputation; because such a Master has no thorough Knowledge of the Life, nor brings Work enough into his Ordonnances. If he get a bold and light Pencil, that's thought sufficient; his Drawings are commonly so slight, that they discover little more Light than what is necessary for the most relieved Parts, without Regard to half Tints, tender Parts and soft muscling; and from these Drawings he paints as big as the Life; whereby he is obliged to supply, as he can, all the other Requisites which in the Life he slighted; thus the Composition comes out lame, and what makes it worse, his Aversion to Draperies, and beautiful Folds, which are so graceful in a Picture, and so easily to be had from the Life. But Draperies, says he, are Trifles; as they fall out, let 'em pass; if 'tis not Linnen it may serve for Woollen; and if for neither, 'tis at least Drapery.

But when, on the contrary, I view the old Masters Works, what a vast Difference do I not discover! What Pains have they spared to handle their Subjects properly! 'Tis true, they admitted not of many Circumstances in their Compositions, but, what they did, were perfectly artful, elegant and natural. View but *Caracci's Woman by the Well*; *Raphael's Simon Magus*; *Dominichino's Judith, Ziba, Esther and David*; *Poussin's Esther and Abasuerus*; or *Le Brun's beautiful Death of St. Stephen*; how wonderful, expressive, noble, natural and close they are ordered, and that with large Figures. All which plainly proves, that painting as big as the Life is much preferable to that in Little, and that he, who has made the former his Practice, can easily perform the latter, tho' he in Little cannot so easily give into the large. To have a fine and natural Expression in Little is certainly commendable; but 'tis more easy to mark out a Camp, and draw up an Army for Battle in a large Plain than in a narrow Compass; a spread Army is weak, but Closeness of Troops makes it strong; wherefore in narrow and ill-situated Places, a General must shew his utmost Conduct. We usually say, that the best Writers and Poets are short and concise; in

Musick,

Musick the same, perfect Harmony lying in four Parts, whether vocal or instrumental; 'tis likewise more artful, to compose a Piece in few than many Divisions.

Charles du Gardin was exceeding fine in Little, and yet he had a great Inclination to imitate the large Manner; but he did not succeed. *Mieris*, the famous Painter in Little, lost all his Credit with his Patron the Duke of *Tuscany*, by his Pourtraits in full Proportion; and so it has happened to others. Those who practise in Little, use small Puppets for their Layman, but not Puppet-dresses; their Academy-figures are drawn on white Paper, uncertainly shaded, without Mezzo-tint or Tenderness, and no higher finished than serves their Turn: Others, who fancy they know better, and, as if they had a Notion of broad Management, sharpen the Extremities of their Figures and darken a little against the Light, having no need of a second Tint; because their Figures shall not round. Once, as I was drawing at the Academy, I met with a Person who managed in that Manner, and I desired he might be asked (because then I understood not the Language of the Country) why he did not finish his Figures better, since he had Time enough for it? Whose Answer was, he had no Occasion for more Finishing, as painting small Things, one, two or three Foot high at furthest. I then caused him to be asked, that supposing he were to do something larger, whether he would not be at a loss? He answered; that he hoped he should not, as long as he kept to his Text: Which indeed was Truth, as appeared in the Consequence; for having an Opportunity afterwards to paint some Figures in full Proportion, there was no more in them than in his Drawings, which were his Models. More Instances of this Kind were superfluous, since 'tis hoped the better Advised will conduct their Studies rightly in a due Examination of the Life, in order to qualify themselves for larger Things.

This Observation touching small and large Compaſs, is not only useful in History, but also in Landſkip, Pourtraiture, Flowers, Fruit, Shipping, Architecture; in fine, in all Parts of Painting.

CHAP. XIX. *Of the Division of History.*

IN all Things we should observe Order; which some proceed in, according to their Fancies, and others act counter to Rules, not knowing, that Things are established thus and thus, by an universal
No. 5. O Consent

Consent; and why: He, who thinks himself to do as he pleases, may indeed paint *Jupiter* with a Fool's Cap, and a yellow or green Garment; and *Momus* in a purple Drapery, and so forth; because there's no other Punishment for him but his Ignorance: But a well-advised Artift will make better Inquiries, that he may justify his Work, or that the Work may speak for itself. Let us love Vertue, says *Horace*, for the sake of Vertue, and shun Vice, not only for fear of Punishment, but also for the Odium it carries. Altho' no one need fear corporal Punishment for disorderly Management of History, yet he is not free from the Reproach of Ignorance and Blunder, a Punishment great enough to a generous Mind; wherefore we should submit to established Order, as the Conductor of our Studies, the surest Way being best, and the beaten Road nearest. If a good Historiographer, in compiling a Story, make an orderly Division of his Materials, 'ere he begin to write; disposing first the general Heads, and then the particular ones; afterwards, the Incidents, and which of them are principal, and how many; and which of them happened Without, and which Within-doors; moreover considering, whether the Story throughout is to be handled in all its Circumstanaes in a certain Number of Parts, or in some principal ones only; as whether he will contract *Homer's* 24 Books into 12, *Virgil's* 12 into 6, or *Ovid's* 15 into 7 or 8, at pleasure; so a judicious Painter, in handling a magnificent History, should make himself Master of the true Contents and Meaning of it; as whether the Parts be few or many; if many, whether he cannot bring them into a small Compass; and if few, whether he cannot add to them: Moreover he is to consider, which are the principal Parts, and what can be left out, in order to reduce them to such a proper Number as will answer his Purpose; always remembering, in case he should fall short, that he may use any Licence that is not against Nature and Reason, even to make two Incidents out of one, when Occasion requires.

We are therefore to establish it for a general Method, in handling a thorough History, divided into 3, 4 or 5 Ordonnances, more or less, that the first Picture must always shew the Drift, State and Place of Action; and the last, the Conclusion of the whole Story.

Large Histories, such as of *Joseph*, *Alexander*, *Hercules*, and others, which best become Palaces, Saloons, Apartments and Galleries, cannot be handled in a single Piece, because of the Variety of Accidents they contain, which must be continued in several Pictures, whether in Tapestry or Painting. Again, if the Gods come in Play (which frequently happens) the Cieling is proper for them; taking Care, that ei-
ther

ther the Beginning or Conclusion of the Story be over the Chimney, as I shall more largely shew in the Book of Cieling-painting.

There are many such long Stories in *Homer*, *Virgil*, *Apuleius*, *Tasso*, even in Scripture itself: Now if we would chuse two Incidents out of any of them, or make two Compositions, and those to be hang'd together, we ought in the first to represent the most remarkable Part, whether it be the 1st, 2d, 3d, 4th or 5th Accident, according as it happens, so that its Fellow may be the last; as the End of *Adonis*, or his Death; the Fall of *Phaeton*, or his Grave; *Sardanapalus* burning himself; *Æneas's* Deification; *Reinoud's* Disinchantment; and, in sacred Story, *Solomon's* offering to the Idol.

Here 'tis necessary to be observed, that all Histories have two contrary Beginnings and Conclusions; some, a sorrowful Beginning and a joyful Exit; others, contrary; to which add a third, which are neither joyful nor sorrowful. The Story being divided into *three Accidents*, the first should serve as an Introduction to what we intend to treat of; in the second should appear the main Action; and the third should turn in the happy or miserable Event: For Instance; we may represent *Julius Cæsar* entring on the Government; next, his Condition, or further Promotion; lastly, his Death. We can also divide a Story into four Parts or Stages, as the Birth, Rise, Life and Death of a vulgar or noble Person.

But *five Divisions are the most perfect*; more are superfluous; because any History may be sufficiently represented in five Parts; thus, the Person's Beginning in the first; his Rise in the second; his Condition in the third; his Fall in the fourth; and his End in the fifth; as we shall further illustrate in the Chapter of following or matching of Pieces.

In representing an History the Artist is not always confined to the Laws of written Story; a good Historiographer is obliged to go thro' with all the particular Facts from the Beginning to the End, in a successive Order; a Painter, contrarily, has a greater Liberty of Choice, since 'tis indifferent to him, whether he falls upon the Beginning, middle or End of a Story; and therefore sometimes begins where he pleases; picking out of the Story what best suits his Intention, either what went before, now is in Action, or must be in Consequence; being obliged to exhibit no more out of the Whole, than can be seen together at one View.

Horace divides the *Drama* into five Acts. The first containing the Sense and Introduction of the Story; in the second is the Sequel or

Consequence, arising from the first; in the third, the Contention or Dispute; in the fourth is seen at a Distance the Issue of the Story; and in the fifth, the Catastrophe or Conclusion either in Sorrow or Joy. But the Drama differs from a Painting in this; that the one contains in each Act a particular Time, Place or Action; and the other exhibits only a momentary Action.

The Division of the Drama into five Acts is not without Reason, from the Example of the Sun's Course; which begins with Day-break; secondly ascends all the Morning; thirdly, has a Meridian-altitude; fourthly, declines in the Afternoon; lastly, sets in the Evening.

He who would act sure and orderly should use the following Means; which, besides the Truth of the Story, will furnish him with Plenty of Thoughts.

1. The Time. 2. The Place of Action. 3. The Conditions of the Persons concerned.

By *the Time* we understand either the past, present, or to come; and therein, a Division into Night, Morning, Noon and Evening; also into Spring, Summer, Autumn and Winter; and into Months, Weeks, Days, &c.

As for *the Place*, we must consider, whether it be in *Europe, Asia, Africa* and *America*; whether in Town or Country, Within or Without-doors; in stately or vulgar Buildings, or a Mixture of both.

In *the Conditions of Persons* we meet with great and illustrious ones, as Emperors, Kings, Princes, Senators, Generals, &c. as also Deities and High-priests, male and female; in the second Tire, Nobility, Merchants and Citizens; lastly, the common People, Countrymen, Beggars, &c. In these Orders of Men, we distinguish between great Kings and less, and the same in the other Conditions; and divide them again into old, middle-aged and young. Among People in general we find tall, middle-siz'd, short, thick, slender, well and mishapen, healthy and sickly, sensible and foolish; all differing as well in their Natures and Humours, as in their Countenances and Shapes.

We may add, in the fourth Place, the Manners of each, and the particular Customs of Nations, whether of *Romans, Greeks, Persians, Armenians, Germans, &c.* together with their Dresses, consisting of various Stuffs, as Silk, Linnen, coarse or fine Woollen-cloth, long or short.

Lastly, the Knowledge of Physiognomy, Perspective, Geometry, Architecture, Anatomy, Proportion, Colours, Harmony, Reflexions, and every thing that occurs in the Chapters treating of those Particulars; which we shall not here repeat.

It now remains only to be observed; first, that there are two Sorts of Pictures, natural and unnatural. Secondly, what good Histories are, in order to shew their Continuance in one Painting. The natural Pictures are those, in which we exhibit the Nature of a Story or Accident by a single Passion, *i. e.* by a single Representation of the Person on whom the Stress lies. The unnatural are those, wherein the same Person is represented more than once, and thereby two Accidents mixed together which happened at different Times, as the one by Day, and the other by Night; which is contrary to Nature, and wherein is often used more than one Point of Sight. Secondly, the most pertinent and intelligible Histories are such as that of *Heliodorus*, described in the *Maccabees*, when he was punished by the Angel; to which add, the High-priest prostrate before the Altar, intreating the Almighty; and further, the Widows and Orphans, lamenting and crying; all this shews the Continuance of the History, and may be brought into one Piece. Another may be, that of *Pompey*, where he is burning all the Letters and Papers of *Perpenna* in his Sight, and then ordered him to be carried to his Punishment: And many others.

CHAP. XX. *Of the Observables in a Frontispiece-plate.*

SINCE we have treated of many Particulars and their Requisites, it will be proper here to subjoin the Disposition of Objects in a Frontispiece-plate, and their Observables, as being of a different Nature from other Ordonnances, and tending in all Respects to embellish the Book only; like a fine Garden-walk, where the Objects, whether Vases, Statues, Trees, &c. are placed to answer their Purposes.

The Figure which denotes the Subject of the Book, ought by all means, as the principal, to appear in the middle of the Plate, set off by other By-ornaments: Over Head or beneath must be a large Table or flat Face, with the Book's Title thereon, either in thick black Letters, or else double-lin'd ones, and the other Figures, which serve for Illustration, placed of equal Height on each Side, either standing or sitting: Thus much for the fore Ground. The Offskip, having little Concern in the Matter, we may dispose where we think proper with low or rising Grounds, in order thereby to give the Uniformity of the Subject greater Lustre, and a Painter-like Decorum: The principal

Visto

Visto ought to be in the middle; but, if two are necessary for the sake of shewing something in the Offskip, they must be on each Side, and equally large and extensive.

But we must take especial Care, that the Title be encompassed with Architecture, or Rockage, or Trees; or at least remain within the fore Ground, which we ought to consider as a Theatrical Stage opened on one or both Sides with a Curtain, sometimes setting it off with a colonaded Frontispiece, or else inclosing it in a Moulding or Compartment; in which Case there should always be a sounding Fame, either before or behind, let the Subject of the Book be what it will: Even the Fame alone with the Title of the Book will look more proper, than the Figure of the Book without the Fame.

It looks well to inscribe the Title in the Pendant of the Trumpet, when 'tis in the middle of the Plate, and in double-strok'd Letters; but if it happen to be on a Side of the Plate, 'tis improper. The capital black Letter suits the middle and bottom of the Plate; however, when the Title must be placed high, the open Letter is best, because the other would take the Eye too much, and weaken the rest of the Work. Thus much in general.

With respect to Particulars we must observe, that the Figure representing the Book, should always possess the chief Place in the middle of the Plate, and that to be elevated; the Figures of less Consequence somewhat lower and further in; and thus with the others; each going off according to its Rank, Action and Quality, to the Offskip; and if other additional Ornaments are necessary, they must be contrived here and there in Bas-relief.

But to explain myself, I shall give a Plate-example, and take for the Subject a Book, entitled *ARS MILITARIA*, or, *A Treatise of Military Exercise: Bellona*, as the Subject of the Work, sits exalted on an high and large Pedestal, in the middle of the Plate, set off with all Kinds of warlike Instruments, as usual; beneath her, on one Side, stands a Person in an offensive Posture; and on the other, a defensive Person; these three Figures make the whole Story; the latter is represented as a brave Citizen with a Table in his left Hand, whereon is drawn the Plan of a Fortification, and under his right Arm a Sheaf of Wheat; the former appears as a vigorous young Man, with a Spike-headed Staff in one Hand, and a Spade in the other, and at his Feet a Crow, or Wall-breaker; on one Side in the Offskip, is a Town-wall, and on the other some armed Men setting Houses on fire; behind the former stands Vigilancy, and behind the latter Subtilty.

Now

Now we may observe, that the aforesaid Uniformity in the Figures, accompanying *Bellona*, and which help to explain the Sense, is unavoidable; for if one of the hieroglyphic Figures next her were sitting, and the other standing, it would cause an Absurdity in the Ordonnance; because those two Figures ought to shew an Activity, or at least to be in a Readiness to undertake some Enterprize: Wherefore they, as well as those behind them, must be standing; the latter being placed there, not as capital Figures, but to aid and subserve the two others; and therefore, being rather ornamental than necessary, they may be left out; as also may the Offskip, since the *Subject* sufficiently appears without it: Nevertheless it may be retained when it does not obscure the main Design; but I should rather chuse to contrive it in Bass-relief in Stone-work.

All Frontispiece-plates should have the three following Qualities.

1. To delight the Eye.
2. To tend to the Praise and Honour of the Author and Designer.
3. To be advantageous to the Seller.

These Observations, tho' little heeded, yet are very necessary, since all Things have a Reference and Tendency to something; and tho', by a proper Application, we must shew their Qualities, as in the three Instances aforesaid, yet we have a Liberty to make further Additions, if not foreign to the main Design of the Composition: I say then, that if the *capital Figure* be set off by an Area, Palace, or other Building, that Ornament must come on the right Side of the Plate, next to the Binding of the Book, and run off to the left as scantily as the Design will permit. It would be improper to represent a Table, Pedestal and Vase, or such like, *half in the Piece*, unless the Print have a Border broad enough to be supposed to hide the other half, or it were on a third or further Ground. We also remark, that the Light falling on the Objects must be supposed to come from without the Book; that is, it proceeds from the left Side or opening of the Book, and shoots to the Inside of it, in order thereby to create between them (I mean, the Print and the Book) a perfect Union and Sympathy; like that of the Soul and Body; supposing the Book to be the Body, and the Print the Soul which moves it; to which add, in Confirmation of my Position, that the Back of the Book gives Rise to the Print and Leaves.

The Reason why I dispose the Objects thus, whether light or heavy, is, because I think the contrary very improper and ill-grounded; as the Decorum of it may be seen in the Frontispiece-plate of my *Drawing-book*;

book, designed in that Manner ; which I shall explain, and give a Proof of, in the two following Examples.

EXAMPLE I.

I place, on the right Side of the Design, a fine Frontispiece or Porch of a Court or Temple, with Wings coming from it on each Side ; and on them, some People leaning over a Ballustrade ; all running to the Point of Sight, which is in the middle of the Piece : At the Entrance stands a Prince, Princess or *Vestal* Virgin ; and before him or her, on the Steps, a Man or Woman kneeling, and receiving a Staff, or a Roll of Paper : *Fame* on high sounds towards the left ; and on the second Ground ; also on the left Side, (but half without the Piece) some affrighted People taking their Flight. On the same Side, the Offskip should appear Visto-wise, like a Gallery, up to the Point of Sight. Now, the Design being lighted from the left, and only slightly sketched with black Chalk, or a Pencil, and rubbed off on another Paper, the former will *face the Book*, and the Reverse, the contrary.

EXAMPLE II. *In a Landskip.*

On the right Side is a massy Tomb, supported by Sphinxes, and set off with other Stone-work, as Pedestals and Vases ; the foremost whereof are more than half *without the Piece* ; and all running to the Point of Sight, as in the foregoing. Behind it is a close Ground of Cypress and other Trees up to the Point of Sight ; and beyond it is the Offskip. From the left Side, on the second Ground, may be seen in part only, some People coming forwards ; as a Priest, Boy with sacrificing Utensils, the Ax-bearer, and Beasts for Sacrifice. Before the Tomb, on the Plinth, should stand a small Altar ; forwards, two or three *Harpies* taking their Flight ; and from the Tomb *Cupid* flying after them, with an Arrow in his Bow, as driving them from thence. Now reverse this Drawing also, and then observe the Decorum it produces.

Altho' this Method of proceeding be founded on Reason and good Grounds, yet, I fear, many will take it for a Chimera ; on a Supposition, that we pretend to amend something, and lay down a positive Law for what has been several hundred Years left free and unlimited ; since Books may, without the aforesaid Observations, be good, sell

well, and bear a Price: Again, if a Book be good and have but a Title-page, without a Frontispiece-plate, that's enough; even a Plate ever so poorly handled will pass, if it but shew what the Author treats of. But let me ask, whether 'tis not more acceptable to give a Print great Decorum, and make it better with little Trouble, than to beat the old Road; especially when we can support it by certain Rules, which will discover the Error of former Management? Some perhaps may say, — Why have not others mentioned this, since the Position is so positive? But I answer, that tho' many Things have been found out, something still remains to be discovered by the Studies of curious and inquisitive Men. We grant, that if a Book be bad, the Frontispiece-plate will not mend it; however, if the Proverb may take place, *a Thing well set off is half sold*; and therefore Elegance is very necessary in all Things.

Of the Representations of Dreams, Apparitions, unusual Thoughts and Fictions, at leisure Times.

Who can blame a studious Artist for amusing himself sometimes with sketching odd Conceptions, or for painting them? I think it very commendable, and a true Token of Greatness of Mind, and the best Method for excelling in Design; it's certain, that they, who make their Art their Diversion, have a double Advantage in it; because they exercise their Judgments with Usury in the most abstruse Designs which the Senses can comprehend. Let us only consider, with respect to the People, how acceptable such an Artist must be, since most Men have an Itch for Novelties; as in Plays, which draw the greatest Concurrence of People, the more uncommon they are. If any think I ought rather to maintain, that such Artists ought not to be regarded, and that they should find their Pleasure in better Things, let me ask in what? Whether in hearing idle Talk, reading useleſs Books, walking the Streets, &c. all which is rather wasting Time than Improvement. It's not unknown that *Raphael, Michael Angelo*, and many other famous Masters, did sometimes exercise their Judgments with out-of-the-way Thoughts; whence I infer, that they thought it no Shame. But contrarily, what good can come of excessive Drinking, and dipping into other Things, as if Painting no longer concerned us? It's certain we cannot serve two Masters at once; and as certain, that he who studies a difficult Point, and intends to master and practise it, must not at the same Time, for Pleasure, give into another which is more difficult,

and of a different Nature, lest he destroy his first Point: We ought therefore to accustom ourselves to Things which neither over-charge the Senses, nor too much burthen the Memory in our Pastimes. A young Artist, who at his Leisure endeavours to qualify himself for fine Compositions, must especially shun excessive Drinking, hearkening to old Women's Tales, inquiring after News, reading trifling Books of Stories and Romances, principally, Accounts of Murthers and sad Accidents, Inchantments, and the like; as also the Grounds of Musick: Wine intoxicates, sad Tidings too much affect the Mind, and a Series of Troubles puts us beside ourselves; reading of Murthers, &c. seizes the Heart, and makes us unfit for Study; Curiosity, instead of being satisfied, is so craving, that when we design something sedate, it can hardly find a Place in our Thoughts; and the Study of Musick, or other such profound Art, has too great an Ascendant over our Senses.

To explain what I say, touching the designing of uncommon Thoughts at leisure, I shall give three or four Examples, each of a different Nature: But must first inquire, why Painters will not give themselves the trouble to design unusual or barbarous Histories, such as the *Indian*, *Japan* or *Chinese*; and find, that 'tis, because no Authors have written any thing about them worth sketching, those Nations affording no other Scene than Cruelties, Murthers, Tyrannies, and such like disagreeable Objects, which would rather offend than delight: Moreover, that the Oddness of their Dresses, Manners and Customs do not at all quadrate with the Grace and Beauty of the Antique. It's certain, that the principal Business of an History-painter is, to express the Story with proper and lively Passions, that his Intention may appear plain and satisfactory to the Curious; and yet, this would be no more than the reading it in the Author, if the Grace of the Figures were not also to accompany it. What disgusts in a fine Play more than ordinary Action, bad Dresses, and a contemptible Stage? If a fine Voice be agreeable to the Ear, how charming must it be, when the Eye sees it come from a beautiful Woman: Beauty causes Love, but Deformity, Aversion. It's therefore no Wonder, that we have no Relish for such odd Subjects, since *Europeans* are too conversant with real Beauty, to be pleased with such Shadows and Ghosts: Yet, notwithstanding what is said of the Figures and Histories, I think it not unworthy of a Landskip-painter sometimes to exhibit such uncommon Landskips, because the Oddness of the Grounds, Trees and Buildings found in them is pleasing to most People, especially those who are conversant with their History; and indeed this Novelty of Prospect is no ways so
repug-

repugnant to Art or Nature; as the People and their Manners, in spoiling the Shape which God and Nature gave them.

If it be said, that such Landskips are improper without Figures of the same Country, it must be granted; nevertheless, as the By-ornaments of a Landskip are usually the least regarded, I think it not disagreeable, to exhibit here and there some of those Creatures, in order to shew the Nature of the Country: A judicious Artist may dispose them as he thinks best for the Good of the whole Picture, and the Pleasure of the Eye; and because those Countries are well known to *Europeans*, he can introduce them there, and intermix with them Travellers from other Countries; as *Persians*, *Romans*, *Greeks*, &c. who may add to its Improvement; as we introduce *Whites* into the *Blacks* Country, and *Blacks* into *Greece*.

But perhaps another Difficulty may be started against such Landskips, namely, that they cannot be handled so natural and true, as where we can have the Life before us; which indeed is probable; however it must be granted, that the Authors, treating of those Parts, are so many and so particular, that a Man of Judgment may gather sufficient Instruction from them; the Temperature of the Air, Fruitfulness of the Soil, Shape of the Trees and other Greens, and their Natures and Colours are plainly set down; and if the green happen to be a little lighter or darker, or the Ground more yellow or russet, who will go about to disprove it, if artfully managed? For my part, I should make no Scruple to paint such a Piece, since a Painter ought to slip no Opportunity of getting Praise, and wish to have done it, according to my present Idea of it: If we omit doing many Things for want of a proper Knowledge of them, what cannot the Pencil of a judicious Master do, if he will but set about it? Yet some Men will not go out of their old Road, as was the Case of a Fellow-pupil with me under my Father; who, on my asking him, why he painted not other Subjects as well as Bible-stories? answered, that he had no Occasion to seek after others, since the Bible yielded more than he could do in his whole Life: Which indeed was no Wonder; since he painted one Story ten times, if it pleased him. But we shall now come to the Representations we promised.

Remorse of Conscience occasioned by an Apparition. See Plate XIX.

After *Sextus Tarquinius* had ravished *Lucretia*, the unhappy Lady (who had stabb'd herself in Revenge of her violated Chastity) appear-

ed to him, as he was lying in Bed, shewing her Breast gored with Blood; at which, he was so terrified, that he knew not where to hide.

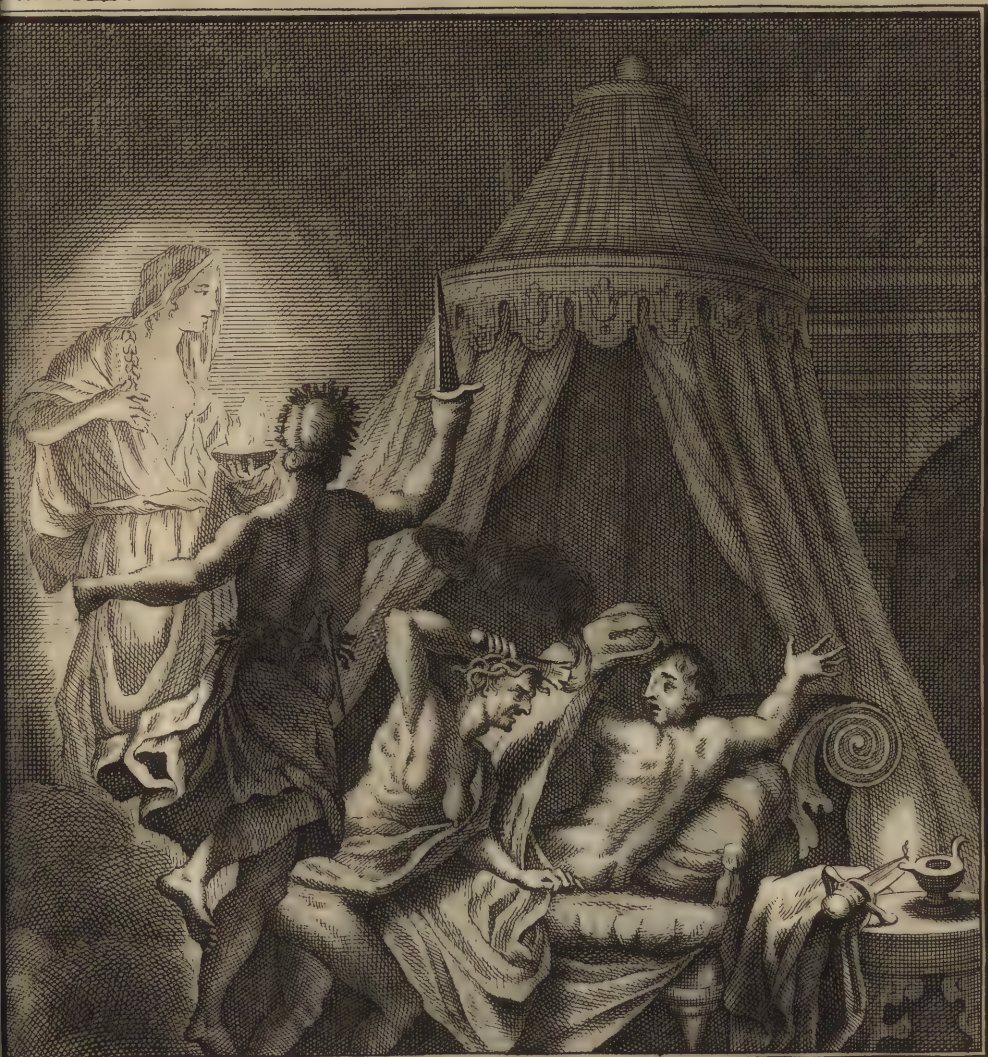
The Figure which accompanies her holding a Dagger, with Cypress-leaves about its Head and Waste, represents *Despair*, as the broken Pair of Compasses, sticking in its Girdle plainly shews. Now perhaps it may be asked, because *Lucretia* is opening her Wound, whether the Dagger should not become her? which I grant; as having committed the Fact thro' the other's Instigation. It's certain, that there's no need of By-help, as we shall prove in its Place, in the Bass-relief of *Meleager*, when the Mischief is done by our own Hands; but here the Case is very different; for *Meleager* was there dying, and the Revenge not yet executed; whereas here the Revenge is already had, because she is producing her Wound, and therefore the greatest Effect of *Despair* is over, and she shews him the bloody Dagger by means of *Despair*; which Figure would indeed be superfluous, were she not supposed to be saying, ——— *This Steel did it.* For if she were in a desperate Posture with the Dagger in her Hand, the Figure of *Despair* would be unintelligible, and therefore superfluous. Again, it would be absurd, to make her stab herself at his Bed-side, since no Spectre of any Person can appear before a Separation from the Body; wherefore she shews herself to the Debauchee, as the Cause of her untimely Death, in order to bring him to Remorse, and for that Reason *Despair* is represented in a triumphing Manner, as if saying, — *Hæc invicta manet.*

Megara by the Bed-side, with her Head beset with Serpents, scourging him with a smoaky pitchy Torch, intimates not only Remorse, or Reproof, but all other inward Troubles, Grief, Rage, Horror, Disquiet, &c.

The Lamp on the Table, and in a princely Apartment, may perhaps seem odd; nevertheless I think, it has a fine Effect on the foremost Figure, and also helps to make the Table-furniture conspicuous, without hindring the other Light; doing still more good, as being a Lamp, and having burnt a long Time without snuffing, and therefore casting a gloomy ruffet Light, when that of the Spectre is bituminous, burning white and blueish.

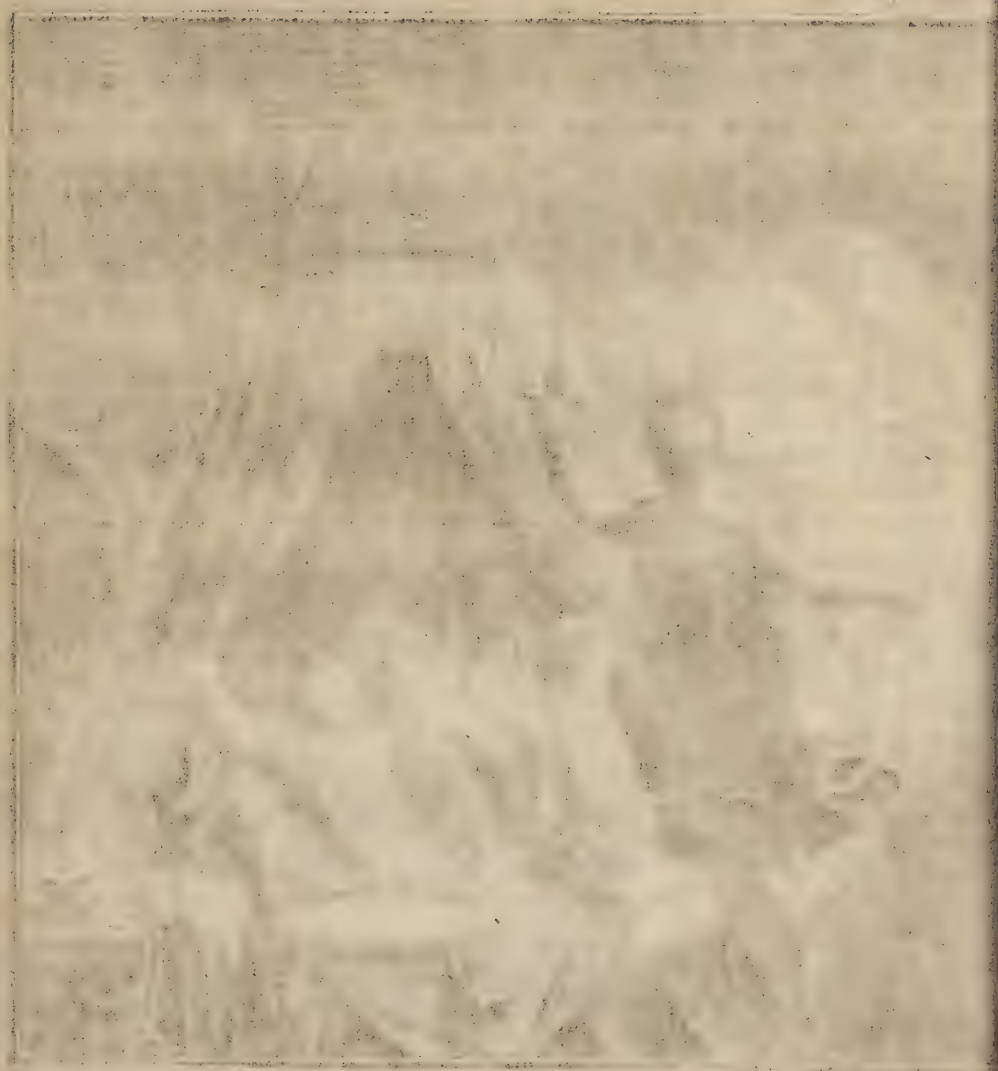
As for the small Compass of the Ordonnance, some would have filled a Room three times as large with those four Figures; and even represented an Hall adorned with Pictures, Bass-reliefs, Tables, Stands

for



G. de Laireffe inv.

J. Garwitham sculp.



for Candlesticks, &c. and a within-door Visto; an *Italian* comparted Floor, and many other Things.

Representation of Vanity, according to the Saying, Man's Life is a Dream.

Alexander, reposing on a Bed, the following Spectres appeared to pass by him: First, *Time* with it's Hour-glass; next, *Ambition*, holding a Torch; next, *Valour*, followed by *Asia*, *Africa* and *America* in Irons; then follow *Riches* and *Pleasures*, and then *Honour* and *Glory*; the former with a Pyramid, and, the latter with a celestial Sphere; a naked Man brings up the Rear, having a dejected Look, and hugging himself, who, in passing the Bed, accosted the Prince thus, — O *Alexander*! behold me; reflect on what I was, and what I now am; the whole World was at my Dispose; my *Valour* purchased me the highest *Honour* and *Glory*; *Riches* and *Pleasures* were at my Command; but now, in *Nakedness*, I pass by as a Shade: — Sic transit Gloria Mundi.

This Cavalcade I exhibit in an Hall richly furnished, representing the Figures in a waving Motion, and skimming over the Floor, a Foot high, on a thin Cloud, cross the Picture to a Descent of 2 or 3 Steps on the left Side; and thence, on the same Side, up to a Back-door on the left Side of the Point of Sight, where they disappear. The Bed, a little raised, stands backward in the middle of the Piece; the aforesaid Shades are vapourish, but not sharp: Forwards, on the left Side, I place, on a Pedestal, the Figure of a sitting *Alexander*, with Thunder in his Hands, a Globe in his Lap, and an Eagle by his Side; and behind the Pedestal stand two Centinels in earnest Discourse, insensible of what is doing.

Let it not be thought, because I make the three Parts of the World fetter'd, that *Alexander*, by his Valour, subdued them; for, according to the Testimony of some Writers, he did not conquer all *Asia*; nevertheless, that his Ambition made him hope to do it, is not improbable; since he caused himself to be worshipped as a second *Jupiter* Ammon; as he himself has given us to understand by these Words: — *Alterius Fovis altera tela.*

I question not, but that, if such a shady, Ghost-like Manner be well executed, 'twill appear very uncommon, tho' I do not lay it down as a Fact happening to *Alexander*, but give it as my own Invention.

I have

I have said, that the Shades or Appearances walked as on a Cloud; by which I mean a thin Vapour, serving them for a Ground, and giving a faint Shade to the Hall-floor; yet the Vapour and Ground-shade are of no other Use, than to express Things in a supernatural Way, and to make a Distinction between real and imaginary People.

I have seen such a Thought painted by *Jordan's*; where a Man is dreaming in his Bed; and before it stood a naked Woman, appearing as a real one, who (one would think) was going to Bed to him, had not the Artist painted there some Clouds, as if she were standing in a Door of Clouds: Whence I was led to think, she might be a Spectre; but then, not having a ghastly Appearance, I thought she had too great a Communication with the rest of the Picture; she was seen from behind, and very beautifully coloured: I and others therefore concluded, that this Woman was only a Model; to which the other Particulars were added, in order to patch up a Picture, and fill the Cloth.

— But to return to our Ordonnance.

My Thoughts are, that *Alexander* must not be represented naked on the Bed, but in princely Attire; for otherwise the Door must not stand open; and I am not confined to the Chamber-light, because of the Shades or Spectres; wherefore, in reference to that, I have two Points in View; first, to keep the Light as beautiful as Sun-shine; or secondly (which is better and more ghastly) to keep it somewhat gloomy, in order to express naturally the Vapouriness; and by it the Vanity of human Condition.

An odd Fable.

The Fable-wrights tell us, that, in the Beginning of Time, a Difference arose between *Apollo* and *Diana*, both in their Youth, who should produce the finest Animals, wherewith to furnish the World; *Jupiter*, as chief Ruler in Heaven, for Pastime allow'd it, and gave them Power to do it: After many Challenges and Disputes, it was finally agreed, that *Apollo*, in the Presence of all the Gods, should make the first Essay; and accordingly, to general Admiration, he produced a large Lyon: *Diana* sensible of it, and seeing the Gods taken up with the Sight of so strange a Creature, and fearful that she should not produce the like, brought forth a Cat, a Creature not unlike the Lyon, but as much inferior in Strength and Shape, as the Moon is to the Sun. Whilst the Gods were laughing at this, *Apollo* was so nettled at the Presumption of *Diana*, in thinking herself his Match,

Match, that he instantly brought forth a Mōuse; to shew, in a scornful Way, that the Cat was not comparable with the Lyon: Whereupon *Diana* summoned all her Wit and Power to bring out a Monkey; which Creature, like the former, being found to be very ridiculous, and her Endeavours adjudged fruitless by the Gods, she was so provoked, as to create an eternal Enmity between the Lyon and the Monkey, and the Cat and the Mōuse.

Ordonnance of the Fable.

Apollo, as a Youth of about 14 Years of Age, stands a little to the left of the Point of Sight, holding in his right Hand a Scepter, which rests against his Hip; he stands in a daring Posture on one Leg, has a fierce Look, and on his right Side, a little from him, sits a large Lyon. Over-against *Apollo*, a little forward, stands the young *Diana*, holding up a Dart in her right Hand, and seeming to call up a Monkey from the Earth, who, half out of the Ground, looks grinning behind him at a Mōuse, which, because of the Cat standing by *Diana*, seems to creep away under the Legs of *Apollo*.

The Deities view those strange Things with Pleasure; *Jupiter* and *Juno* sit by themselves on a low Cloud in the middle: Near *Apollo* and *Diana* are seen *Mercury* and *Aurora*; and on the right Side forwards; *Mars* and *Bacchus*, the former lying on a Stone: *Venus*, attended by *Cupid*, lies on the Grass; and next them, a little further, *Ceres*, sitting in the Lap of *Rhea*, points and laughs at the Monkey: Between these two and the Cloud, whereon sits *Jupiter* and *Juno*, appears *Saturn*: On the left Side forwards sits *Pallas* with *Æsculapius*, between *Iris* and *Ganymedes*: Behind *Apollo* advances *Momus*, stooping forwards with his Bawble upright in his left Hand, whereon he leans, and, looking to the right, makes a scornful Sneer; his other Hand is wide open, with the Thumb on the Tip of his Nose. The whole Assembly of the Gods, except *Apollo*, looks merry and gay.

Emblematic Ordonnance of Folly.

Here we exhibit a naked young Man, stripp'd of all his Substance, (which he lavishly consumed) appearing before the frightful Idol, lashed by *Despair*: The stern old Man standing next it, drest in a black Garment, has his Hair and Beard plaited; and somewhat like a Conjuror, is shewing the young Man a Cushion lying on the Ground before the

the Altar; from under which sprout out Thorns; on which nevertheless he is forcing him to kneel: *Nature* on one Side, on the second Ground, lies feeble on a Dunghil, looking with Tears at *Ceres* and *Bacchus*, who, despitefully going from her, deny any Succour: *Necessity* alone sits squat down by her, having nothing about her but a broken Cup and some creeping Insects: The Building seems to be a ruinous Palace; the Visto behind the Idol is frightful enough; and yet how fine the House on the third Ground appears, partly in the Sun, and partly in the Shade of the pleasant Trees; methinks it has two Sphinxes of white Marble on two Hand-rails at the Sides of the Door; and on the Steps is seen *Luxury*, scattering Handfuls of Money out of the Horn of *Amalthea*: *Wantonneſs* is playing on a Timbrel to some dancing Satyrs and lewd Women: A little further under the Trees, some of the same Company lay, eating and carousing like Brutes, by a Fountain: The aforeſaid Idol is like a *Chimera*, composed of many improper Parts; the Head of a Frog; the upper Parts like a Woman's; Arms like Wings; Hands as Lyon's Paws, with one of which it holds up a Purſe of Money, and the other reſts on an Harpy; it's Legs and Feet like thoſe of a Satyr; and on its Head is a Crown of Holm-leaves: The Prodigal is treading on a broken Stone, whereon appears a ſmall carved Altar, or ſome Remains of it: Fortune, deſerting him, is flying forward; at the ſame time *Envy* behind the Idol is laughing in her Sleeve. *Nefarium Vitæ & Fortunæ diſpendium.*

CH A P. XXI. *Necessary Observations in continuing an History in ſeveral Pieces, for Halls, Galleries, &c.*

WE have ſeveral times aſſerted, that ſtrict Probability ought to be one of the principal Cares of a judicious Maſter in his Compoſitions, without Deviation on any Pretence whatever, be the Choice, Figures, Landſkip, Architecture, &c. or any thing elſe; becauſe, as the Proverb ſays, *Truth, tho' obſcured for a Season, muſt appear at laſt.*

Now, to obtain this Likelihood or Probability, beſides the Requiſites which we have in their Places already laid down, it will not be amiſs to obſerve, that the principal Perſonages retain their own and known

known Forms, Characters and Colours, from the Beginning to the End of the Work.

By the *Forms* we are to understand the Proportions of their Bodies.

By the *Characters*, the Features which alter from time to time with their Years; from Youth to Maturity; from thence to middle Age; and thence to old Age.

By the *Colours* we mean, the fair, rosy, pale or brown; besides long or short, dark, russet, light or black Hair, long or frizled Beards: In fine, *such an one must be known to be the same Person, thro' all the Compositions, without any Alteration.*

The same Conduct must be observed, with respect to the Attendants or Retinue; especially a black Man and Woman, who, if they have any Part in the stately Attendance in the first Composition, must maintain that Post to the last; because, being Slaves, they are seldom exchanged; and by their Presence their Masters are better known, especially when they have been observed to attend them several times.

It's not improper to make mention of *Blacks*, both Men and Women, since they are seen in the Retinues of most People of Power in all Nations, the one more, the other less, and dressed in a particular Garb, by way of Distinction, like great Men's Liveries, &c.

It's necessary, for avoiding Mistakes, to know how many *Olympiads* the whole Work takes in, and exactly to enquire into the different Years in which the first, second, third and fourth Story ended, in order to assign each Character its certain Age, abating for Accidents, which indeed so alter People, that they get out of Knowledge; as in the thin and slender, becoming thick and fat; and in the brisk and sprightly becoming dull and heavy; and the contrary; and yet those Accidents leave the Features, whence Likeness proceeds, in their Perfection.

But here perhaps it may be asked, if we follow this Observation punctually, whether the Likeness would not be so lessened as to be quite lost in old Age? To which I agree, so far as respects the Colour and Fleishiness, the one in a greater, the other in a less Degree; yet the Character, with all its known Features, is, what maintains Likeness, be a Man ever so old; wherefore, 'tis necessary to make *that* appear in the Persons from time to time. *Alexander* was very young, when he waged War with the *Persians*; and, at the End of his Conquests, died in the Flower of his Age. Of *Darius* and *Cæsar* we ought to observe the same, tho' differing in Years from *Alexander*. *Christ*, at the Age of twelve, taught the *Scribes* and *Pharisees* in the Temple;

when full grown, he did his Miracles; and was, finally, accused, condemned and put to Death at about thirty.

Lastly, we ought to observe, that the Life and Atchievements sometimes follow in a long Series of Years, and successively; as in the Stories of *Romulus*, *Julius Caesar*, *Scipio*, *Alexander*, and many others: and, in Scripture, *Christ*, *John*, &c. of some of which, we have largely treated in our Book of *Tables and Emblems*, which we shall publish in due Season.

We leave it now to any one's Judgment to consider, how necessary the aforesaid Observations are in the *Continuance of an History*; wherein we must also take Care, that the *Horizon* through the whole Work be of *one Height, and level with the Eye of the Beholder*; as we have several times said in its Place.

The same Conduct as we have recommended for Figures, respects also *all immoveable Objects* belonging to the Story; for Instance, if the general Subject require, that a Palace or House must come in more than once, 'tis necessary that it always keeps its first Form and Station, only altering the Point of Sight, as we would have it seen either in Front or Rear, or in Flank, either near or distant.

The *Orders and Ornaments of Architecture* likewise come under the same Regulation; for the Frontispiece, Balcony, Porch, Steps, Rails, Ballustrades, Statues, Windows, &c. must remain the same in each Composition; and not only so, but of the *same Marble* and the *same Wood*, abating for the Decays of Time.

With the inward Ornaments the Case is the same; for the Rooms *must not be adorned in two different Manners*, but with Tapestries or Pictures of such or such a Choice. The inner Court may be set off with Fountains, Statues, &c.

No greater Oversight can therefore, in my Opinion, be committed on such an Occasion, than to employ *different Hands* in so capital a Work, because they commonly differ in Manner, Handling and Knowledge, as much as Night and Day; whence it happens, that the Chain of a Story is so broken and dubious, that, without an Explanation, 'tis difficult to know whom or what it represents; one following the antique Gusto; another the modern; one giving his Personages a certain Likeness, and another giving the same Person a Character quite different from that of the former, as it hits their Fancies and Choice; so that *Virgil's* Saying is not amiss, *Amant alterna Camenæ*.

I re-

I remember to have seen two Pieces, being the Continuance of one Fact; in both which were represented one and the same General; in the former, he was in Armour and bareheaded, more or less antique-like; and in the latter, he was triumphantly carried on a Shield, cloathed in Buff, and with Shoes and Stockings, Hat and Feather, and with a naked Sword in his Hand: As for his Carriage, it was as little like that of the former, as his Dress. Now how ridiculous this must look, let any one determine.

I could give more Instances of this Kind of Blunders, but thinking this a sufficient Caution to those who may be concerned in such Works, I shall pursue our main Design, and come to *Likeness*; which, in a Word, lies in the Features, how much soever a Person may advance in Years.

To hit the Likeness well, and prevent the aforesaid Mistakes, the following is the best Method: Chuse a fine Plaster-face, either of Man or Woman, which has *such an Air as the Subject requires*, whether modest, austere or amorous; this Face we must make use of from the Beginning to the End of the Work, where those Observations are necessary, either in Front or Profile, and with such a Light as is proper to the *whole Design*, whether right or left, forward or backward, Candle or Torch; all this to be done without any Variation, except somewhat in the Liveliness and Fleshiness, which, through Years, is continually abating in both Sexes, as we have before said.

As to the Motion of the Passions, caused by particular Accidents, we have, in a former Chapter, shewed a Method, how to manage in such Cases, without the Life.

Having said thus much touching the Ordonnance, I think it not improper to subjoin two Observations, which are as necessary to what has been said as to what shall hereafter be treated of, namely, a Description of the Conditions of Men in the Summer and Winter Seasons; and conclude this Book with an Emblem.

A Man in Summer

Is vastly affected by the Heat, which, thinning the Blood, makes it flow with ease to the Extremities of the Body; whereby the Motions are freed from Restraint. The Head is raised; the Shoulders sink; the Arms and Legs spread; the Hands and Fingers opened, whereby each Part of the Body seems to refresh itself, affording every where free Passage for the Cold; the Mouth is generally open; the

Eye-lids seem to 'be brisker, because Warmth enlivens all Things; causing also the Vapours, which ascend to the Brain and fall again on the Eyes; the Hair stuck behind the Ears hangs down the Back, so that all seems to be uncovered.

A Man in the Winter Season.

To express this Figure well, 'tis necessary to explain Cold itself, as being the Cause of the subsequent Motions. The Blood, wherein lies the Warmth of the Body, is (by means of Cold, which is it's opposite, and enters from without, thro' the Pores) forced inwardly; so that it passes chiefly from the small Members, to wit, Fingers and Toes, to its Center: Wherefore we see that, to keep off outward Cold, People sink their Heads into their Breasts; raise their Shoulders; hug themselves very close with their Hands under their Arm-pits, which the Cold cannot easily affect; the Knees joined, Legs somewhat bent, and the whole Body stooping; the Eyes almost shut, or kept open with Difficulty; the Mouth closed; the upper Lip hidden by the under one, which covers it up to the Nose, to prevent the Cold's entering the Body; the Hair hangs carelessly both before and behind.

EMBLEM.

The best Method, a Person of weak Memory can take, is, to exercise his Judgment on Things at the Instant they present themselves to him; that is, to set down what he has a mind to keep, that he may at any time have recourse to it for his future Information and Remembrance; and this to be repeated 'till he has gained what he wants: But this cannot well be done, unless he, at such Times, suspend the Use of three of his Senses, *Hearing, Taste and Smell*, and retain only *Sight and Feeling*, according to our Sketch, thus:

A young Man, in his Prime, is sitting at a small Table, with a Pen or Crayon in his Hand; *Memory* is sitting over against him, holding upright an open Book, wherein *Truth* is represented, to him on the Table; *Time*, standing by him on one Side, points at the Figure of *Truth*; and *Prudence*, on his other Side, is guiding his Hand; *Sight and Feeling* stand by him at the Table; the three other Senses are, at the Command of *Judgment*, conducted by *Temperance* to another Apartment; behind *Memory*, *Judgment* is seen driving away some *Children*, who are observed here as Vices and untimely Hindrances, prejudicial to *Memory*;

Memory; those unseasonable Impediments, always hovering about us, and courting our Smiles, have each their particular Tokens in their Hands; the first, a *Timbrel*; the second, a *Racket*; the third, a *Plate of Grapes*, the fourth, a *Pye*; the fifth, a *Partridge*; the sixth, a *Fool's Cap*.

Thus we may easily see, how weak and imperfect we are, when *Judgment* does not assist us, and we are misled by the Bent of a corrupt Inclination.

The End of the Second Book.



T H E



T H E

ART of *PAINTING*.

B O O K III.

Of Things ANTIQUE and MODERN.

*****t*****

CHAP I. *The Difference between what is Antique and Modern.*



WE are now obliged, to put in Execution our Purpose of making a proper Distinction between Things Antique and Modern; since the Difference between them is so great, that they cannot unite, without causing excessive Deformity; *for Things Antique are always the same, but the Mode continually changing*; its very Name implies its Mutability; since nothing is more unconstant than what depends on Fashion; which alters not only annually, but even daily in those who mimick the Court. These Contrarieties, which are so confounding, and cause such a Variance between what is *antique* and *modern*, we see chiefly in the Composition of Histories, Fables, Emblems, and such like; in which both (yet the *Modern* most) are blended together.

Congruity and Suitableness in the Composition of Histories are true Tokens of a judicious Master. What is more glorious, than while we are ravishing the Eye, to pierce the Heart? While the Sight is recreated with the Beauties of the Art, to transport the Mind with the
Deco-

Decorum and Energy of the Composition? He therefore is esteemed a prudent Master, who not only gives *every thing its proper Colours, but also its due Expression, pure and uncorrupted.* Thus we see that great Masters, who are got to that Perfection, do not blend Things promiscuously, and without Distinction, as East, West, South and North in a *Chaos-manner*; because, with the little Masters, we should then act against Nature; it is therefore necessary, that we nicely consider what it is we intend to represent, to the end that we may not fail in giving the *true Meaning* of it. How can the Truth of a Thing be known, unless it be represented as clear as a literal Explanation? Let us then, curious Artists! sedately weigh, what gives the Art such an Effect and Lustre: Have ye a mind to borrow any thing for your Ordonnance, examine first the Story ye design to handle, whether it be *Persian, Greek, Roman, &c.* Will ye represent * *Darius*, chuse all your Materials from the *Persians*, for his Attirement. Will ye bring † *Demosthenes* on the Stage, learn the proper Circumstances of the *Athenians*, and make him appear a great Heroe. Will ye exhibit the valiant || *Scipio*, give him a *Roman* Dress, and other Necessaries from that People suitable to it. By this means *each Personage will have his true Property*, and you will shew your Skill in History, and also, by observing the *Time when*, and *Place where*, represent the Subject accordingly. Would ye exhibit *High or Low-Dutch, English or French* Stories, fetch no Materials from *Persia, Greece or Italy*; each Country can furnish sufficient Matter proper for its Climate, to wit, Plants, Manner of Living, Pastimes, House-ornaments, Stuffs, Dresses, publick Worships, Times and Manners of Eating and Repose: All which Particulars must be attentively considered, in order to gain our Point, and for which Purpose Reading and Books are necessary: For as a Professor in Law must draw his Knowledge from the Marrow of the *Roman, German* and other Writers of Jurisprudence; a Divine from Scripture and the Commentators thereon; and a Philosopher the same; so a Painter ought to be skill'd in the Representations which he makes his principal Study, whether the same be *ancient or modern.* Hence we judge, what a Fund of Knowledge is requisite: If a Painter would be universal, he should almost know every thing; nay, more than many other Artists in

* He and his Army were defeated at *Marathon*; and afterwards by *Miltiades*, General of the *Athenians*.

† He conquered *Sicily*, after he had laid waste the Country of *Epidaurus*.

|| By whom *Carthage* was destroyed.

in their particular Callings; for he ought to have a tolerable Knowledge of Mathematics, Philosophy, Geography, History, &c.

Do not meddle then either with Things which you are not conversant with, or follow the Advice of others; for 'tis more commendable to sketch a Dog or Cat *well*, than an Elephant, Camel or Crocodile *poorly*. Are you disposed to handle *an ancient Story*, borrow nothing for it that's new, and of modern Invention; since what is disguised with Falshood can never be Truth; like a Traveller, who darkens Truth by his own Additions, whose Whims make him describe Things he never saw, and that, to a Person who, on due Consideration, soon discovers the Fallacy. The Artist's Judgment itself must therefore *always go before*; and all that he undertakes be governed by Reason and Nature: An Italian should not be in an *Indian Dress*; or a *Persian* in a slash't Doublet, since the Person we desire to know, does thereby *become unknown*. Each Country and People are known, not only by their Habits, but by all the other Circumstances before-mentioned; give then to *each* its own Requisites, and every Thing that's proper to it. How excellent must a Picture appear, and with what Admiration viewed, when every Thing has its due Qualities, and the Whole, a prudent Management! What will not the Artist merit, if he perform nothing beyond his Strength and Knowledge! For, since we cannot know all Things in Perfection, we must keep within the Bounds of our Understanding. He who would be every where, is seldom found any where; and by confounding Things does, instead of real Judgment, discover his little Skill. Represent then no more than your Capacity will admit; and principally take care, *not to intermix modern and ancient Dresses, and Furniture in the same Composition*: Thus we shew a generous Spirit for Eminence, and with the excellent former and later *Italian, French, Flemish*, and other Masters, an Emulation to excel in what is noble, great and artful.

I think I can't better describe the Difference between what is *Antique and Modern*, than by a Windball and an Egg, thus; the Ball, by being tossed to and fro, and at last bursting, represents *short Duration*, affording nothing but Wind; but the Egg hatched and opened, produces a living Creature; not only *a Something*, but *something good*; the former, a mere Nothing; or, if it have a Name, 'tis Vanity, and therefore rather bad than good.

Painting was, by the ancient *Romans*, so highly esteemed, that none but Noblemen durst learn it: As we may also gather from the Painters, several of whom have been of noble Extraction: And the Reason of it is very evident, since 'tis not only probable, but reasonable, that
such

such ingenious Spirits should have a distinguishing Inclination for Arts, suitable to their Quality, above the Vulgar. Their Meditations, Actions, and Perceptions were fixed on great and sublime Things: They inquired into, and consulted many excellent Authors of History, Fables and Emblems, as well sacred as profane, and the Accounts of ancient Medals; from whence they have drawn plentiful and ingenious Matter for their Studies: What excellent Paintings have they not oblig'd the World with! How many Temples, Palaces, and other rare Structures have they enriched with elegant Devices inciting to Virtue; whereby they have bequeathed a lasting Name to Posterity! How did Architecture (never enough to be praised) flourish in their Times. But what Alterations do we see now? How are the Beauties and profitable Uses of Painting either sunk, obscured or slighted, since the * *Bambocciades* are multiplied in these Countries; at present we can scarce see one Virtue appear, but ten, nay an hundred Vices will rise counter to it; thus has sprung up a second *Hydra* like that of *Lerna*; so that we want a valiant *Hercules* to lop off those Dragons Heads which are always sprouting. Thus Architecture itself, how excellent soever, is, with the right Practice of Painting, brought into Disgrace, and slighted by other Nations; since we scarce see a beautiful Hall or fine Apartment of any Cost, that is not set out with Pictures of Beggars, Obscenities, a *Geneva-Stall*, Tobacco-smokers, Fiddlers, nasty Children easing Nature, and other Things more filthy. Who can entertain his Friend or a Person of Repute in an Apartment lying thus in litter, or where a Child is bawling, or wiping clean? We grant, that these Things are only represented in Picture: But is not the Art of Painting an Imitation of the Life; which can either *please or loath*? If then we make such Things like the Life, they must needs raise an Aversion. They are therefore too low and unbecoming Subjects for Ornament, especially for People of Fashion, whose Conceptions ought to surpass the Vulgar. We admit indeed that all this is Art, or at least called so, when the Life is thereby naturally express'd; but how much the beautiful Life, skilfully handled, differs from the defective Life of modern Painters, let the Curious determine. It's certain that Men (and Beasts too) have each a particular and different Inclination to particular Things; whereby they love what's agreeable to their Natures, the one good, the other bad, because (as some pretend) they are governed and influenced by certain Constellations happening at their Births: This at least we know, that one Man inclines to Hunting, and

No. 6. *THE FOLLOWERS OF BAMBOCIO, SET OFF BY MR. R. IN HIS GALLERY, WHICH SHEW A COUN-*

* The Followers of *Bamboccio*, a celebrated Painter of mean Subjects.

a Country-life; another, to War, Strife and Contention; another to Merchandise and Deceit; this, to Politicks and great Things; that, to Pleasures, &c. So that in each we discover what his Nature and Passion is prone to.

But let us reflect on the two Arts, Noble and Ignoble; or *Antique and Modern*, and see how much they differ both in Objects and Execution. *The Antique is unlimited*, that is, it can handle *History*, sacred as well as profane, *Fables* and *Emblems* both moral and spiritual; under which three Heads it comprehends, *all that ever was, is, and shall be*; the *past*, *present* and *to come*; and that, after an excellent Manner, which never alters, but remains always the same: *The modern*, contrarily, is so far from being free, that it is limited within certain narrow Bounds; and is of small Power; for it may or can represent no more than what is present, and that too in a Manner which is always changing: What is past and to come is without its Power; as also *Histories*, *Fables* and *Emblems*, as well poetical and philosophic as moral. Hence we may judge what the modern Art of Painting is, and why it cannot be called noble; much less have any Harmony with the antique. I could assign more Causes for this Disunion, but shall at present omit them for two Reasons; first, because Men's Judgments are so various; and each argues according to his Passions and Inclinations, in Proportion as he likes or dislikes a Thing: Secondly (which is the principal) that I may not be thought to raise any Suspicions of Partiality or Prepossession. But why should I restrain my Thoughts? Let me speak plain in Spite of others; I say then, that altho' modern Things seem to have some Prettiness, yet they are only to be esteemed as *Diversions of the Art*. I moreover maintain, that such Painters, as never produce more than one Choice of Subjects, may truly be ranked among Tradesmen; since such Representations cannot be called an Exercise of the Mind, but an handicraft Trade.

By such Remarks as these, we may sufficiently perceive, that from *Apprehension*, *Knowledge* and *Judgment* spring the Lustre and Elevation of the antique Art of Painting; and contrarily that *Ignorance*, *Negligence* and *Self-will* debase and subject the modern: So that the Ancients have not improperly placed *Minerva* by the one, and *Midas* by the other; intimating by the former, *Skill in the Art*, *Practice*, *Carefulness* and an *heavenly Talent*; and by the latter, *Imprudence*, *blind Zeal*, *worldly Defects* and *Hindrances*.

But if any one would perhaps examine, whether there be not a Means to make the *Modern noble*, as well as the *Antique*; that they might both march together, they would find it to be Labour in vain; since

since Defects once got footing are not easily remedied: But further, we often hear with Wonder, that Painters persuade one another that, in handling a Subject, 'tis enough to follow Nature, tho' she be defective; as crooked, lame, squint-ey'd, or blind; and that when she is imitated with a delicate Pencil, that is sufficient; and such is their Zeal and extraordinary Pains, that one paints for that end the Air of his Wife, tho' ever so ugly, with all her Freckles and Pimples very exactly; whereby the Agreeableness of a beautiful Woman's Face is quite lost: Another chuses his clownish unmannerly Maid-servant for his Model, and makes her a Lady in a Saloon: Another will put a Lord's Dress on a School-boy, or his own Son, tho' continually stroaking his Hair behind his Ears, scratching his Head, or having a down-look; thinking it sufficient to have followed Nature, *without Regard to Grace*, which ought to be represented; or having recourse to fine Plaister-faces, which are to be had in Abundance.

The beautiful and well-composed Airs in a Picture of many or few Figures, have a great Effect on the Minds of the Knowing; of which the Ancients were thoroughly sensible; for in the most perfect Bodies they made the Face chiefly to excel in Beauty and Agreeableness. No one of Judgment will deny, that a beautiful and well-carriaged Woman has such an Ascendant as most effectually to move her Beholders in two different Manners, and by two contrary Passions; under Misfortune or in raging Pain, she will pierce a Man's Heart, and move him to Compassion; and when she entertains us on any joyful Occasion, with Singing or Laughing, she will at once delight us: A clownish Woman contrarily, will not produce any such Effects; for her Beholders, thro' her Unmannerliness and simple Behaviour, despise her Mirth, and mock her ridiculous Sorrow.

What great Defect do we not still find in *modern* Painters, when they use, or rather abuse, the Life; not doing like those, who being accustomed to a *nobler* Manner, view the Life with Knowledge and Judgment, that is, *not as it ordinarily appears, but as it ought to be, in its greatest Perfection*: Whereas the others, blinded by Custom, have no such Nicety; because they imitate the Life just as they see it, without any Difference: We even see them make it more deformed than Nature ever produces; for the more mis-shapen Faces *Bamboccio, Ostade, Brouwer, Moller*, and many others made, the more they were esteem'd by Ignorants: By which *low Choices* we can easily judge, that they were Strangers to Beauty, and Admirers of Deformity: However 'tis an infallible Rule, that daily Custom and Converse with People like

ourselves, contribute much to it. Thus Deformity and Vice are preferred to Virtue, and what should be shunn'd sought; whereas he who is sensible of Virtue will always endeavour to escape Error.

CHAP. II. *Method for representing what is City-like, or elegant Modern.*

THE continual Changes in worldly Things afford us plentiful Matter for *modern Manner*, without recourse to History, Fables or Emblems; even so much as to be endless; as may be gathered from the Assemblies for publick Worship, Pleadings in Courts, Plays, Family-occurrences, and the like: All which we perceive to be either majestic, amorous, sorrowful, or otherwise. *Those Things, how different soever, can be represented in the antique Manner as well as in the modern, provided each keep its Quality*; as I have already intimated, and shall further insist in the subsequent Examples; which can be handled in *both Manners alike natural and proper, without either's borrowing any thing from the other, but the Subject*. This I think worthy of Remark; and the rather, since, to my Knowledge, no Author, treating of *Things Antique and Modern*, has said any thing touching it.

Fra. Mieris has not only curiously followed his Master *Gerard Dou*, in the elegant *modern Manner*, but is, in some Things, his Superior; and the rare *Poussin*, and *Raphael*, Prince of the *Italian Painters*, excell'd in the *Antique*: Let us then follow their Examples in what is most agreeable to our Gusto's; and tho' the latter far exceed the former in Nobleness, it's however more commendable, to be like a good *Mieris in the modern Manner, than a bad Raphael in the antique*. Tho' I remember to have seen a Picture of old *Mieris*, which, as often as I think of it, surprises me; it was an half-length Figure, about the Bigness of the Palm of the Hand, representing the Art of Painting, holding a Vizor in her Hand; its Air, Head-attire, Dress and Furniture so very beautiful and truly *antique*, that I never saw the like done by any other *modern Master*, how skilful soever. Whence it appears, how rare it is for a *modern Master* to give into the *Antique*.

Let us now represent the Case of Parents permitting their Children to take some Diversions in Bathing: A Design which can be as well executed in the *Antique* as the *modern Manner*. The *Bagnio* comes forward

ward in the Piece, having a Descent into it of two Steps: The Boys, from 12 to 15 Years old, about the Water and in it, are naked: A Daughter, of 20 Years of Age, is seen with a fine white Linnen Cloth over her Body, in order to cover what Modesty conceals, and as is customary on such Occasions; nevertheless her Arms and Part of her Legs are bare; she is coming up the Steps on the left Side: One of the aforesaid Boys holds her fast by a Flappet of the wet Cloth, in order to prevent her going up: Further behind, near a Bed, the eldest Daughter, about 25 Years old, appears almost unshifted; and near her, a Maid-servant to put the Cloth about her: The Father we represent, drest either in his Cloaths, or a *Japan* Night-gown, standing on the Brink of the Bagnio, and laughing at the Boys who are in it, and playing their Tricks: One of them is standing with his left Leg on the Steps, and with the other Foot just touches the Water; the youngest Boy lies on his Belly extended on the lowermost Step, plashing with his Hands in the Water; the Cloth of the Daughter, who is stepping out of the Bagnio, dropping wet, sticks so close to her Body, that the Nakedness of the Members appear transparently through it: The Mother all this while is busy in serving some Sweet-meats on a Table covered with a Napkin, near which, a Child, of 2 or 3 Years of Age, is sitting in a Chair in his Shirt; to whom she offers a Macaroon. Somewhat further are seen silk Gowns, Petticoats, velvet Scarves, Hoods, &c. hanging on Pins: On a Table are lying pearl Neck-laces, Bracelets and other Trinkets: In fine, the whole Disposition is most orderly, natural and beautiful. As for the Boys Cloaths, to wit, Coats, Hats, Breeches, Stockings, Shoes, &c. they lie on the Brink of the Bagnio.

Now I refer it to the judicious Reader, whether the Daughter, who, on the left Side, is stepping out of the Bagnio, ought not, notwithstanding her being covered with the Cloth, to be represented beautiful and shapeable in her Arms, Legs, Hands and Feet, nay, even her Body also, so far as the Nakedness appears thro' the wet Cloth? Her Modesty appears evidently by her bashful Look: What a Carriage shew the Feet and whole Body, while she endeavours to cover the Parts which Modesty conceals! And how modestly does she step up, instead of exposing those Parts by a wanton Gate! I ask further, whether the Boy, who is stopping her by the Flappet of the Cloth, ought to be less beautiful and well-made than the Father in the flowered *Japan* Gown? The Boy the same, who lies extended on his Belly; in whom must appear Innocence and Childishness: The eldest Daughter in her Bloom, well descended and virtuously educated. To whom shall we liken.

liken her? Whence must we fetch her Beauty? And whom must we use for a Model? A vulgar Person, or one of a better Appearance: Even this latter would be insufficient for the Purpose, if not well educated and fine-carriaged; because Beauty without Grace looks mishapen and stiff: This Virgin then, who is, except in her Feet, quite naked, ought principally to be painted as beautiful and agreeable as a *Grecian Venus*; I mean not, a wanton one, but an * Heavenly one, *i. e.* a virtuous one; for as much as the Soul differs from the Body, and the Body from the Dress, does Nobility from Commonalty, Virtue from Defect. If any one ask, where he shall find those Beauties; I refer him in the first Place, to the Books which treat of perfect Proportion; wherein true Grace consists: Whilst he is studious in those, he ought to have the best Plaister-figures before him, in order to exercise his Understanding, and thereby acquire a solid Judgment. If it be again objected, that the Plaister is not equal to living Nature, I own it; for I mean not, that the Artist should paint Flesh-colour after them, but get a perfect Idea of their † Beauty, Grace and Agreeableness, both general and particular; whence Perfection springs; for the Colouring is evident, and easy enough to be found in the Life, as I could prove in several Instances of some ordinary Painters who coloured well; who, before they had made much Progress in the Art, were cried up for great Men, and yet, having any Thing extraordinary to do, were not able to sketch well an Head, Hand or Foot.

The *modern Painting* can therefore not be accounted *Art*, when Nature is simply followed; which is a meer imperfect Imitation or defective aping her. Even, were a Thing represented ever so natural, well-designed and properly ordered; the Condition, Manners and Custom of the Country well observed, and the Colouring most exact, yet the Knowing will not think it artful: But when Nature is *corrected and improved* by a judicious Master, and the aforesaid Qualities joined to it, the Painting must then be noble and perfect.

I say therefore, with respect to the Naked, whether of Man, Woman or Child, that when 'tis not exhibited most beautifully, or in its *due Proportion*, the *modern Painting* cannot deserve the Name of *Art*; and with good Reason, since this is the only Method whereby to make those two unlike Sisters accord.

Van Dyk, never enough to be commended, gained Excellence in the *antique* as well as the *modern Manner*, by strictly following the aforesaid three Graces in both; and he thereby acquired the Epithet of *Match-*

* *Venus Urania.*

† The Three Graces.

Matchless: Let us therefore follow his noble Example in what made him so famous; since he is the first who carried the *modern Manner* so high as to gain it the Name of *Art*. Whence we may easily conclude, what great Difference there must be, between a Painter who makes the *modern or defective Life, his Study and Excellence*, and one who follows the *Antique, or makes a thorough Inquiry into every thing that's beautiful and perfect*: The Difference is even so great in every respect, that I cannot but wonder at it; especially, when I consider how much greater the Number of the former Sort is, and how they daily increase. I wonder, I say, that now-a-days Virtue is so little heeded; Virtue, which took its Rise from Heaven, is now, as formerly the godly * *Asrea* did, flown thither again; and Vice, contrarily, which sprung forth of † *Erebus* and black Earth, keeps its Station. But it cannot be otherwise, since *blind Love* alone rules, and an || *Anteros* is no more. The Reason of so great a Difference can be attributed to nothing else, but the different Inclinations of Painters, to Objects agreeing with their Tempers.

They, who content themselves with following *defective Life*, will never produce any thing *perfect*, or deserve the Name of artful Masters; because *not knowing, or not caring to know, what is best*, they cannot so much as strive at it: To which add, another Mischiefs; *they more easily judge of what is bad than good*; as I shall explain myself in the following Example.

A young Man as a Painter with Pallet and Pencils, attended by Zeal, is led, by a blind *Cupid*, to the Figure of *Nature*, whose Face is covered by *Vulcan* with a Veil. The Sun behind the young Man enlightens the aforesaid whole Figure. *Mercury*, on a Cloud, with his *Caduceus* in one Hand, holds a Star over the Artist's Head in the other. The Meaning is this.

Nature

* *Asrea*, or Uprightness; Sincerity, Love and all heavenly Virtues are understood by her. She was the Daughter of one of the *Titans* and *Themis*, according to *Hesiod*: But *Ovid* calls her, the Daughter of *Jupiter* and *Themis*. She came from Heaven in the Golden Age, and when Vice and Corruption got footing, flew thither again.

† By him is understood *Hell* and the *Night*. Some name him the God of *Hell*, and say he was married to the *Night*. Also an *Hellish River*, of which *Virgil* sings thus, in his *Æneids*.

illius ergo
Venus & magnos Erebi tranavimus Amneis.

From *Erebus* and the *Night* are brought forth Lies, Envy, Stubbornness, Poverty, Sickness, &c.

|| Counter-love, Son of *Venus*, and younger Brother to *Cupid*. See *Suidas*, *Pausanias*, *Porphyry*, &c.

Nature is the Painter's Object; the *Sun* represents *Knowledge*; *Vulcan*, the gross Part of the *Air*, or *Earthiness*; and *Mercury*, inevitable Fate. The rest explains itself. Thus much touching a modern Painter.

Another Emblem may have this Difference, that instead of *Vulcan*'s covering the upper Part of *Nature* with a Veil, *Pallas* is taking it off; and *Anteros* introduced instead of *Cupid*: The Meaning is, that *Judgment* by *Pallas* (which signifies *Wisdom*) governs the upper and most perfect Part; and discovers to the Soul all it needs to know; when *Anteros* signifying *Love to Virtue*, is leading the Painter, attended by *Zeal*, to it.

But to speak still plainer, we shall subjoin a third Ordonnance.

We represent two young Men of equal Age; the one standing on the Ground before the Figure of *Nature*; and the other, on one Side, or behind him, somewhat raised on a Stone or Step: By the former is placed *Vulcan*, and by the latter, *Pallas*; the one signifying *Defect* or *Earthy Parts*, and the other, the *Soul* or *Perfection*. Let the Figure of *Nature* be enlightened by the *Sun*, and cause triangular Rays to proceed from those young Men's Eyes upon it; the Rays of the former extend from the Feet up to the middle; and those of the latter take the whole Figure. Let us now judge, when the *Sun* represents *Knowledge*, which of the two young Men can see and comprehend the most, and is most perfect, he who views the Figure but half-way, or he who examines it up to the upper Parts. Whence we may learn, that the *Mind* and *Judgment* are beyond the *Hand* and *Practice*, which, without *Theory*, are of no Worth. 'Tis *Art* to produce something which we have not in Sight; but mere copying and aping to imitate what we have before us.

But let us go further, and consider, whether the foregoing Example cannot be applied to the Case of the Lovers of the antique and modern Manner.

We suppose then two Lovers instead of two Painters, and take the *Art of Painting*, instead of *Nature*, for the Object; which they, like the others, view, the one intirely, the other but half-way: Thus he, who comprehends the Figure throughout, knows most, and has the best Knowledge, and is consequently a greater Lover; when the other is observed as a Lover of low Things, and ignorant of the more noble: Of this latter Sort we find the greatest Number in our Countries.

It's a certain Position, that some Men, tho' hinder'd in their Youth by an ordinary Education, from attaining sublime Thoughts and great Things,

Things, can alter in Time by Art and Exercise; even conquer their innate Dispositions, and fit themselves for noble and excellent Things; so that we need not wonder, that *Demosthenes* was not more eloquent than *Demades*, who, tho' he seemed as if Nature had not bestowed on him either Tongue or Speech, yet became so eloquent, that his singular Example shews, there's nothing impossible to Art; nay, few Defects, which, like *Demades*, Diligence and Labour cannot overcome. Do we not read of *Heraclides*, that he became a Philosopher in spite of Nature and Education? Why does *Socrates*, not prone to Virtue, become virtuous? Wherefore we need not wonder, that many great Men have obtained great Endowments, tho' naturally unfit for them: And from hence we may infer, that Art and Exercise are of more Worth than the Productions of Nature.

I have not yet made mention of several Men of mean Extraction, who, tho' they spent many Years with Pleasure and Assiduity, in *low Employments*, yet afterwards arrived, to general Surprise, at the Top of their Art; as is said of *Polydoro da Caravaggio*, who, in *Raphael's* Time, having been an Hod-man to his 18th Year, became afterwards a great Master: The same was the Case of *Quintin Matsys*, who having been, to his 20th Year, a Smith, gave into Painting, and much surpassed his Cotemporaries. *Martin Hemskirk*, a Country-man's Son, *Andrea Mantegna*, a Cow-herd, and many others of mean Birth also went great Lengths in the Art.

Was not, among the ancient Philosophers, *Protagoras*, a Country-man's Son; *Pythagoras*, an Engraver's; *Iphicrates*, General of the *Athenians*, a Taylor's; the Orator *Demades*, aforesaid, a Sailor's, and the *Mantuan Maro*, Prince of the *Latin Poets*, the Son of a Potter? Even the *Muses* themselves were poor; their Nobility sprung not from their Birth but their Science.

We could give many more Instances of this Kind; but, not to seem tedious, shall proceed to

CHAP. III. *The Nature of City-like Subjects; which daily afford plentiful Matter for a modern Painter.*

AS the Genius of Artists differs, one leading to the sublime Manner, another to the common, even to the meanest, so we find

ourselves obliged, to treat of all Parts of the Art, in order to be alike useful to every one.

We have already observed, that there are three Sorts of People, the courtly or high; the Citizen or Commonalty; and the mean or poor State; the first is spoken of in the foregoing Book of *Ordonnance*; and the second shall now follow.

We suppose, that every Artist endeavours to excel in his Choice of a Subject; that some seek Fame and Money; others, Money and Fame; others, Money only: At the same Time we think it no less artful, to represent a Jest than a serious Matter; a Countryman, than a Courtier, or an Ass, than an Horse, since either requires good Skill to express it properly.

Altho' there's a great Difference between Citizens and Courtiers, yet the one as well as the other may excel alike in Beauty and Goodness; 'tis Grandeur alone that makes the Distinction between the City and Court; for Luxury and Pride are peculiar to the latter, but Modesty and Temperance to the former.

Having premised this, it will be easy to exhibit plainly, the further Circumstances, as Occasion shall call for them; first observing, that as the City-life is peculiar to us, with its daily Occurrences of Assemblies, Pastimes, Family-affairs, and other Particulars, mentioned in the preceding Chapter; so 'tis the more easy for a Painter to make such Subjects his Practice; especially one who finds himself insufficient for the grand Taste, for whose Sake we give the following Schemes. And first an

Example of Intreating and Refusing.

Two Virgins are seen at a Table, drinking Tea; the youngest is in her Within-door Dress, and the other, a Friend paying her a Visit; each has her Cup and Saucer; that of the youngest stands filled before her, and she has the Tea-pot in her Hand, in order to fill the Cup of the other, who, having turned it down, sets it on the Table; she is friendly *intreated* by the other to drink another Dish; as if she said, — *Pray, dear Isabel! one Dish more*; but a Servant entering the Room to call her away, she *refuses* it, with her Hand on the Tea-pot, to hinder filling, seeming to say, — *I thank you heartily; fill no more*. These two Passions cause two contrary Motions in the whole Body, Hands, Feet and Face. The Mother, who is letting in the Servant with his Hat under his Arm, holds the Door half open, and is shewing

ing him his Mistress; the opening of the Door discovers a Sledge, (the usual Carriage of *Holland*) with which he is come to fetch her.

Now, in order to express more plainly this Rising from the Tea-table, we may place another Virgin at it, near *Isabel*; who, looking towards the Door, seems to rise and set down her Cup: The Man we may make approaching his Mistress, with a Letter in his Hand; and the Mother, standing at the Door, and looking: A little Boy may also properly stand at the Table, who, stealing a bit of Sugar out of the Box, is watching his Sister, to see whether she observes it. Thus the Matter may stand with respect to these two Virgins.

Have we a mind to represent the same Occurrence by *Gentlemen*, we ought only to change the Tea into Wine; the Tea-pot into a Bottle; the Cups into Glasses; the Tea-equipage of Kettle, Chafing-dish, &c. into a Cistern, according to the Season; and the Mother into a menial Servant; the Apartment, if in the Summer-season, to be in a Garden-house; and, in the Winter, a Chamber, with an Entertainment, or Collation.

Such Subjects as these are very commendable, and may be nobly disposed, to the Credit of an Artist: But he must *avoid handling Cottages, Brandy-shops, Ale-houses, Bawdy-houses, Corps-de-Gard*, and the like.

We shall exhibit another Example of daily Occurrence; whereby appear *more Passions*; in order to shew, that they must not be wanting in such Representations.

EXAMPLE II. *Of an Accident which happened at a Painter's House.*

The Artist had one Morning a fine Plaister-figure and two Busts brought home; and setting them out of the way on a Chest of Drawers, and then paying the Figure-maker, let him depart: A Boy of 7 or 8 Years of Age sitting near the Drawers, eating a Piece of Bread and Butter, saw this; who, after he had eaten, and his Father left the Room, took a Chair, in order to view them near; and thinking them Play-things, must needs take them down: but either thro' their Weight, or the tottering of the Chair, whereon he stood, he dropp'd the Figure. On this Noise the Father, apprehensive of what had happened, came down into the Room, and beheld the Misfortune with Sorrow. The Boy affrighted, looked about for a Corner to hide in; and at last run to his Mother, hanging about her Neck, and begging her

her to save him. She, tho' concerned for the Damage yet, desired the Father to consider the Child's Innocence; upon which, and the Intreaty of his Daughter, who had rushed into the Room, on hearing the Outcry, he was pacified; ordering the Maid-servant to gather up the broken Parts, and to fling them away: After which, he took the two Busts in his Arms, and returned to his Room.

Altho' this Accident be in itself of no great Moment, yet it will furnish Matter enough for a Mode-painter, as well as the contrary, to fill three Cloths with; being full of efficacious Passions, Elegance and Variety; and as rich in Subject as if it were a Fiction.

It can't be denied, that this Subject, tho' no History, is of an *historical Nature*, and requires as much Pains as the handling some Fictions out of *Homer* or *Virgil*. We grant indeed, that the Nature of it gives us Liberty of adding what Ornaments, or taking away what heavy By-works we please, since we are Masters of our own Inventions, and can manage our Thoughts as we think fit, 'till we have brought them to our Liking; which is a Licence not allowable in other Kinds of History; nevertheless when we have a mind to exhibit an Accident like the preceding, we must *confine ourselves to all the Particulars of it*, tho' no History; because by abating or leaving out any of them, it would make no Impression on us. This Example then, tho' only an Introduction to such Sort of Compositions, yet requires a punctual Imitation; and we get in time richer in those Inventions, by daily Occurrences. They must even be pleasant to Painters in the grand Manner, since they recreate the Mind, require no Reading, and may in great Numbers be met with at leisure Times. Princes often disguise in mean Habits for their Diversion; and Citizens and the Commonalty in rich ones for the same Reason; because any Sort of Variety tickles; and each seeks his Pleasure foreign to his usual Way of living.

But 'tis more easy for a Citizen to play a Citizen's than any other Part; and for a Painter to keep to the Management of what he daily meets with, than any Thing else; since the Mind is like a glass Ball hung up in the middle of a Room, which receives all the Objects present, and retains the Impression of them. Thus *Rubens* and *Van Dyk*, by daily conversing with the Great at Court, were fixing their Thoughts on what is sublime and lofty in the Art; *Jordaans* and *Rembrandt* again, on what is City-like; and *Bamboccio* and *Brouwer*, on what is most vulgar and mean. Thus each in his Way, according to his Conversation with People like himself.

The

The following Accident is as remarkable as the former.

Ordonnance.

This Composition exhibits a Mother, holding a Looking-glass before her Child. This Woman sits upright, with her Back mostly against the Light, close to a Window, which runs to the Point of Sight, and is but half seen; thro' which Window she receives her Light a little fronting; her Dress is a long dark blue upper Garment, and her under one, having long Sleeves, is light gold Colour with purple Reflexions; with her left Hand she holds the Looking-glass upright in her Lap; looks at the Child with a Smile, yet her Mouth somewhat open; her Head, in Profile, inclines a little to the left Shoulder; her right Hand behind her rests on a small round Table, whereon lies an open Book, a Frame with Needle-work, and some Bobbins of Silk. The Child standing before the Glass, with a Fool's Cap on his Head, holds an Apple against his left Breast in his right Hand; and has his left Arm with a double Fist up to his Ear; and whimpering threatens to beat the Glass; he turns to the left, looking angrily at it, and draws back with his right Leg: His Coat, which is white, is loopt on the right Shoulder; and his left Breast bare; he's girt with a Rose-colour Girdle. A Maid-servant, standing behind him, is seen fronting, with her Backside standing out somewhat to the left; her Garment is greyish Violet, with a white Cloth about her Body; in her left Hand she holds a Key against her Breast, and under her Arm she has a Dusting-brush; her right Hand rests on her Mistress's Arm, and with her Head flung back towards her left Side, laughs so heartily as to discover her Teeth; her Hair is tied under a Cap, except a black twisted Lock coming over her Bosom on the left Side; her Smock-sleeves are turned up to her Elbows. Close behind the Mistress hangs a light grey Curtain, mostly shaded by a Pier of the Walling between the Windows; on which, the Maid gives a large Ground-shade, which flings off the Child. On the left Side of the Composition a Door is seen half open. Forward appears a Cushion on a Cricket, whereon lies a Tabby-cat; and by it, some little Flowers or a withered Chaplet, and a Timbrel.

Now, with respect to this Representation, consider the following.

Observations.

Here is something more to be remarked than the Innocence of the Child ; he grows angry at seeing himself in the Glass, imagining, that another Child, because his own Dress is unknown to him, is come to fright him, and get his Apple. The chief Design of the Ordonnance is, to express exactly the proper Passions of each Figure, according to it's Nature and Quality ; which not only effectually appear by the Postures, but also by the Dresses assigned them, and their Colours ; to wit, in the Child, Innocence ; in the Maid, Folly ; in the Mother, Moderation.

Altho' this Composition be no more a Fact than the former, yet it affects our Passions as a Truth ; and because the Dresses do not quite chime in with the Mode, it may, if well painted and executed, hang better near an *antique* History or Fable, than one of a Company of Gentlemen and Ladies, whose rich Dresses shine with Gold and Silver. Moreover the Dresses varying from the present Mode, the Picture will maintain a Decorum, which will not abate in a Thousand Years, if the Circumstances of the By-works be well observed. By introducing a Timbrel instead of Marbles, Nickers or Cockals, and giving the Maid a Dusting-brush instead of a Broom or Mop, and placing by the Mistress an open Book or a Frame of Needle-work, instead of a Spinning-wheel or Pudding-pan, we shall perceive the childish Simplicity of the first, the Servitude of the second, and the Tutelage or Command of the third. The very Cat lying by the dead Flowers on the Cricket, intimates childish Play, and a Fondness to scatter all Things about the Room.

If the Artist find no Taste in representing Things in the *antique* Way, and yet think the *Modern* too mean, such an one may very commendably employ himself in handling such Subjects as the following.

Picture of Virtue.

She appears sitting composedly before a large Looking-glass, the Frame whereof is carved and gilt, and adorned with Monsters ; she views herself in it, holding a rounded Serpent twined with Laurel ; her Aspect is sedate, her Sway majestic ; and she's attired like a ROMA : Near her stand some Children attentively viewing the Frame, and, with a general Laugh, pointing at the Monsters. One of these Children wears

wears a Fool's Cap; another has a Nest of Birds; a third has a jingling Iron; a fourth, a Shell of Water, out of which he blows Bubbles with a Reed; and a fifth is playing with a Puppet; these Children are partly Boys and partly Girls.

The Sense of this Table is easy: But if the Curious want further Scope, let them consider only, for Instance, in what a good and bad Family consists, and they will find, that there are four Sorts of People: Namely, In a good Family, a prudent and respected Father; a careful and good-natured Mother; obedient Children; and humble and honest Servants: The Father gives Law; the Mother enforces it to the Children; and both they and the Servants obey: Again, the Father punishes; the Mother reconciles, and the Children love and fear: A good Father is also liberal in the Support of his Family; the careful Mother manages with Frugality, yet with Honour: All is in Peace and Order, and Virtue their Aim.

In a bad Family we contrarily see the Father careless; the Mother lavish; the Boys wanton; the Girls pert; and the Servants idling and dishonest: The Father indolent; the Mother unreasonably indulgent to the Children; the Girls saucy and proud; the Boys rampant and game-some; and the Servants catching at what they can lay hold of, thinking it best to fish in troubled Waters, and feast daily at their Master's Expence. Again, there are other Objects in a divided Family; when the Man is pious and the Wife a Worldling, we see frequently wicked Children: Contrarily, a worldly-minded Man and a religious Woman often have virtuous Children; the Reason is plain.

If such Things as these be well observed, they furnish abundance of Matter, and produce an extraordinary Effect in any Family-occurrences, in what Condition and on what Occasion soever we consider them; whether in Prosperity or Adversity; great and noble, common or in the mean State; and as well in their Manners and Carriage as their Dress: And if these Things be well executed, *whether in the antique or the modern Taste*, they are each Way commendable Subjects for an Artist.

CHAP. IV. *Continuation of the same.*

AS a Connexion to what precedes touching *the two aforesaid Manners*, I shall give some further Thoughts, tho' short of what can be

be said of those two unlike Sisters, since the Field is so large, that I could write a whole Treatise on that Subject only.

Representation of Vanity. Plate XX.

This Ordonnance exhibits an Hall, which receives its Light thro' a large Window on the right Side: Behind against the Wall stands a Table, on which is a large celestial Globe: At the Foot of this Globe lies an open Book: On the left Side of the Point of Sight is seen, thro' a Door-way going down with Steps, a Visto, with Part of a Fountain; and on the Side which runs to the Point of Sight several Vases and Busts of famous Heroes: On the left Side of the Apartment is a Closet ascended to by two Steps, between two Hand-rails: In the middle of the Piece forward, we place a round Table, deck'd with all Sorts of Women's Furniture, as a Looking-glass, Boxes, &c. At the Window are seen two Children, a Boy and Girl; the Boy, with a Shell in his Hand, is leaning on the Frame of the Window, and blowing Bubbles thro' a Reed or Pipe; the Girl, who is got on a Foot-stool, supports herself on her right Hand, and, laughing, points with the other at a flying Bubble: Upon which, the Boy looks back, holding the Reed or Pipe with his right Hand in the Shell: On the right Side of the hindmost Table stands a Philosopher in Study, with a Finger at his Forehead, and holding a pair of Compasses on the Globe in his left Hand: By the Closet, which is half open, stands an old Woman looking forwards, with her Head fidling, and rubbing her Hands: By the further Hand-rail of the Steps a Maid-servant is kneeling, and whipping the said Rail with a Cloth; having by her, a Box with Sand, a Pot with Water and a stiff Rubbing-brush: The Closet is full of Plate: At the round Table forwards sits a young Lady, dressing at the Glass; her Bosom is open, and she is loosely drest in fine Linnen and Silk; with her left Hand she is bringing a Right-side Hair-lock over her Bosom, viewing herself side-ways, and, with her right Hand, taking a Pearl-Necklace out of a Box: The Apartment is of light *Pisan* Marble. The Philosopher's Garment is of dark Violet: That of the Boy at the Window, white; and of the Girl, blue: The Lady is in white, and light red Changeable with Blue; and she has a beautiful dark blue Girdle about her Waist: The old Woman's Garment is greenish blew, somewhat faded, and the Sleeves *faced* with light Yellow: The Maid-servant is in light grey, and has a Pearl-Necklace about her Neck: By the Steps lie a Pair of Sandals: The round Table is

covered



G. de Lairetse inv.

J. Larnicham sculp.

Back of
Foldout
Not Imaged

covered with a dark green Carpet: The Floor is of Stone and divided into Squares: It may also be of Wood.

I shall now, for certain Reasons, give the Reader my Thoughts of the Disposition of the Objects in this Ordonnance. But first, he will much oblige me, if he will please to examine what I have hitherto said, and shall say on this Head; because he will then be enabled to judge, whether 'tis impossible for me, as some maliciously report, to make the Disposition of an Ordonnance, with the due Actions of the Figures, and in their proper Places and Colours, according to Rule, because of my want of Sight; for would these Men themselves but open their Eyes, they would quickly perceive, that Disposition depends on positive and certain Reasons.

First I dispose the Apartment with the *immoveable Objects*; after these, *the Figures*; and lastly, *the Colours*; whereby I assign *Regularity*. I shall speak of *the moveable Objects* at the same time as I assert the proper Place of the Window, Tables and Closet.

Now I do not say, on which Side of the Table either right or left the *Lady* is sitting; because 'tis needless, and she cannot be disposed otherwise than she is; since the Looking-glass must be placed against the Light; consequently she ought to front the Light, that she may see herself in the Glass; for how could she shew her Breast fronting, when the Face is to be in Profile? And were she to bring the Lock of Hair over her Bosom with her right Hand, and to put the left on the Table, she would be without Sway, or good Posture, and from Head to Foot in Profile.

Let us next consider whether the *Philosopher* could be otherwise disposed than where he is; on the left it can no ways be, for two Reasons. 1. Because the Globe is on that Side very much in Shade, and therefore unfit for his Conclusions. 2. Because he would then be partly in the Light, and shew almost the same Posture as the *Lady*, where yet ought to be an Opposition. Again, were he standing before the Table, or Globe, then we should neither see his Motion, nor his Contemplation; wherefore no Place suits him better, or is more proper than where he stands: By which, this Advantage also accrues, that because he now receives more Shade than Light, the *Lady* thereby gets more Beauty and Decorum: He can also more commodiously view the Globe, and make his Remarks by turning his Body; because one Side is just fronting the Light, and the other contrary to it.

It may be the same with the *old Woman* next the Closet; since it's impossible, that she and the rest of the Figures can be otherwise disposed with so much Advantage and Decorum.

This Design could also be well managed in *Pourtraiture*; especially in a *Family-piece* of Man, Wife, Children and a Servant; for we find daily Occurrences enough agreeing with such a Representation.

But to discourse clearly on this Composition, and to shew, that it's founded on good Reason, we shall make some further Remarks upon it: I say then, that it will bear divers Intrepretations, tho', as will appear below, they may be brought into one: The Lady at the Table and the old Woman at the Closet both signify *Vanity*; and yet it may possibly be said, that the former may as well be taken for *Pride*, and the latter, as standing before the Plate, and, with a smiling Countenance, rubbing her Hands, naturally exprels *Covetousness*. The old Man, seen here as a Philosopher, may consequently signify *Philosophy*. But I say, that this only seems to be so; because, if the Explanation take that Turn, it cannot be a compendious Emblem, but a confused Medley of divers Things, from which no Inference can be drawn.

Wherefore 'tis proper to explain our Thoughts of this Composition thoroughly, even to the smallest Objects, gradually coming forward from the greatest Distance.

The Busto's and Fountain in the Offskip, as also the Servant cleaning the Hand-rail, tend altogether to *Vanity*; as the old Man with the Globe represents vain *Contemplation*; for who can penetrate the Secrets of God and Nature? The Sense of the young Lady and old Woman we have explained before: Wherefore the true Meaning of this Subject is only to shew, that *all is Vanity*; which yet could not be absolutely concluded from it, were not the Children there; since the other Figures and Objects might be diversly applied, to wit, to *Pride*, *Covetousness*, *Philosophy*, &c; and therefore the Children, who imploy themselves in blowing Bubbles, are now the Soul of the Work; and without them, there would be neither a Connexion nor Conclusion: Even each Figure would have a distinct Signification, and each call for a distinct Apartment: And tho' we were minded to exhibit different Passions into the same Picture, yet something must be appropriated to each of them, in order to shew it's Meaning: For a Picture is not in the same Case with a Frontispiece-plate, wherein is a general Representation of the whole Subject of the Book, *viz.* the seven Wonders, the twelve Months, &c.

The aforesaid Design is also not much unlike a true History; and might likewise serve for a Moral or Emblem: For each Figure has it's particular and proper Character; Men incline to study; Women to gather Riches and Goods; Daughters grow up in Luxury, and mis-spends their

their Time ; young and innocent Children busy themselves in Trifles ; so that on the whole, the Conclusion must be, that each Person, in what he inclines to, loves *Vanity*.

If any one here object, that *Astronomy*, *Mathematicks* and *Philosophy* are not Vanities, as being ascribed to wise Men, he must know, that wise Men themselves are, by * *some*, accounted Fools ; wherefore † *Pythagoras*, tho' an *Heathen*, would not be stiled *wise* ; but a *Friend and Lover of good Discourses and Sciences*. Knowledge often makes wise Men presumptuous, and prevents their considering, with the Philosopher, that *Sciences are Vanity*. Thus we see daily, that the Rich are haughty and disdainful ; the Handsome, proud and voluptuous ; tho' Beauty and Pleasures, like a Morning-flower, decay with the Evening, and we may well say with the Poet, that *Voluptuousness is a Shadow, and a momentary Delight* ; and therefore

Poor Creatures

They are, who covet Shadows and transient Happiness.

All which Things occur almost daily ; even in one and the same Family ; as we have more largely intimated in the preceding Chapter.

Some perhaps may censure me for introducing into the aforesaid Example such a Trifle as a *Pair of Sandals*, which seem to belong to the old Woman : But I say, they are not Trifles, but proper for such Women as make Idols of their Houses, and chuse rather to go bare-foot over their Floors than bedaub them, tho' they have their Maids always at their Elbows with Woollen Cloths to clean after them. But since this Sacrifice to Neatness of Houses is *here*, in *Holland*, too obvious, we shall urge no further, but, for Peace sake, silently reflect, *Oh ! the Vanity of a too spruce Dutch Woman* : Even the *Maid*, as dependant on the *Mistress*, humours her vain Desires ; however, since those serviceable Creatures in their Conditions have likewise something, which shews *Vanity*, I give the *Servant*, in the Example before us, her Corals or Pearls about her Neck, altho' she were as ugly faced as a *Vizard*, or like the Peasants in *Latona's* Time, when turned into Frogs ; for how ordinary soever those Women are, they think themselves handsome, if they have but a Coral Neck-lace and curled Hair ; wherefore 'tis plain, that such Circumstances are needful, and have, in their Places, a good Effect.

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As

* The *Sophists* termed Wisdom foolish, scandalous and vile.

† *Pythagoras of Samos*. He rejected the Name of *wise*, which was given him.

As for the Ordonnance of Dresses in this Example, *Mode*-painters may dispose them as they please, agreeable to their Choice: I have only sketch'd them here, to shew, that we may represent a *Vanitas* as well in the *antique* Manner as in the common Way of *Mode*-painters.

CHAP. V. Of Dresses.

WE need not doubt, whether the *Art of Painting* were, or will be, otherwise, than 'tis at this Time, with respect to its different Choices; because from the Beginning, there were *Mode*-painters; and as each Climate has its particular Customs in *Dressing*, so each Nation follows its own Fashion; whence it appears, that *anciently*, as well as *now*, Men were of Opinion, that their own was the best, without giving any Reason for it. The *Eastern* Nations have their particular *Dress*; and the *Northern*, theirs: These last prefer Cloth, Wool and Furs before the finest and thinnest Silks of the *East*; and thus it fares with all other *Dresses*. Each Nation, I say, whether *Italians*, *Spaniards*, *French*, &c. cherishes its own *Mode*; wherefore 'tis no Wonder, that Painters follow those, which best suit their Choice: nevertheless the Case of Art is, in this Particular, like that of Religion; *There is but one true; the rest are Sects*; so that the Dress which is the *most constant, and remains always the same, is also the best*: Nevertheless we leave each Nation to its own Choice.

That the *modern* Paintings vary from time to time in Goodness, and are continually decreasing in that Respect, is not to be doubted; since we have daily Instances of it in many, which are full of Mistakes: But let me ask, whether the *Tuscan* Order, which is the most simple and strong, do not require a good Architect as well as the *Corinthian*, or best.

The *Mode*-paintings agree in all Parts with the *antique* Subjects, in relation to Art, to wit, in Design, Disposition, Colouring, Light and Shade, and By-ornaments, &c.

An ingenious *Mode*-painter ought to take Care, not to meddle with the *Antique*, or to mingle the one with the other; for that would be an unpardonable Mistake; since he may be sufficiently furnished with *modern* Matter for his Study. Is it not great Folly to introduce foreign Words into a Tongue, which is of itself copious enough? Why are the learned *Hooft* and *Huigens* so famous? Is it not because of the
Force

Force and Purity of their Stile? Especially that of *Vondel*, who therefore is justly called the *Dutch Virgil*.

We see daily, how imperfect and defective the *Fashion* is; each Day creates an Alteration, and each *Mode* we think best, if it get but general Approbation; as may be proved, if we consider, how ridiculous our Fore-fathers Habits seem in our Eyes, and consequently how much he would be mocked, who should appear in one of his great Grandfather's; and would he not be thought a Madman? The Case is the same, with respect to the old Representation of *Dresses*, with their stiff double Ruffs, close-waisted and pinkt Doublets, &c. Does any thing seem more odd to us? And are not such old Paintings, tho' well handled, much slighted? And what Reason have we to think, that the present *Mode* will better please our Successors, when we ourselves even dislike that of the Year past.

Those who take to *such a Choice* are not qualified to handle any History of Antiquity: How ridiculous would it be, to dress Queen *Esther* in a stiff-bodied Gown, bedeck'd with Ribbons, a Ruff about her Neck, a wide and quilted Petticoat, lac'd Ruffles setting close at the Hands, and a Point-of-Spain Head-dress, instead of a Diadem, and every thing else answerable; and with her, King *Ahasuerus* sitting in a *Spanish* Leather Chair, with a narrow crowned Hat on his Head, a Ruff about his Neck, a short Doublet with long Sleeves, and over it, a short Cloak lined with Fur, wide Breeches with Knee-knots, cannoned Stockings, Roses in his Shoes, a *Spanish* Dagger by his Side, Gloves in his Hand, &c. and in the Offskip, *Haman* in a red Waistcoat with silver Buttons, and a Linnen Pair of Drawers, standing on the Ladder with the Hangman, and a *Franciscan* Fryar at the Foot of it, holding up a Crucifix to him? Would not this be a fine Ordinance? And yet such Things happen.

Now if it be asked, whether the *Mode*-painters, who paint *Markets*, *Kitchens*, and the like, are not to be reckoned in the Number of Figure-painters; I say, they are; so far as they keep to *such Subjects*; nay, were they to handle fictitious Stories, or even Parables, *which are tied to no Time*; as, of *Lazarus* and the *rich Man*; of the *Publican*; *Prodigal Son*, and the like; or any daily Occurrence; since such Representations are the more affecting, as they shew foreign Dresses; and foreign *Modes* being a Rarity, are not so soon disliked as our own. But such Painters must not meddle with Scriptural Facts, or the Stories of *Ovid*, *Virgil*, and others, *which are tied to Time*, as I have before intimated.

Yet.

Yet such is the unaccountable Rashness of some, that they dare represent a *Sophonisba* intirely in the present *Mode*; Velvet Gown, white Sattin Petticoat trim'd with gold Laces, laced Ruffles, an Attire of false Hair on her Head, white Slippers, and in an Apartment hung with gilt Leather, with a Fire in it; and the Floor of Wood, wherein the Grain and Knots are nicely observed; the Room furnished with Plush Chairs, fringed and brass-nailed; over the Chimney, large *China* Dishes; and against the Hangings, Shelves with Tea-furniture; a Parrot in a Copper Cage, &c. Besides a *Black* seen coming, to present her a modern Gold Cup, or a cut Chrysal Drinking-glass on a Silver Salver; he is in a Livery, trim'd with Guimp-laces and a Shoulder-knot: Her costly Bed, even the Pewter or Silver Chamber-pot and Floor-matting are not forgot.

Lucretia and *Dido* they treat in the same Manner; against the Wall of the Apartment of the latter, hangs a Plan of the Additions to *Amsterdam*, printed for *Allard* on the *Dam*.

These Artists would seemingly impress the Histories of *Plutarch*, *Livy*, *Tacitus* and such Authors, on the Minds of the People, and yet do it as ridiculously as the Poet, who, in order to make his Verses known to the World, laid them on a River running up to a Town, imagining, that on the Paper's swimming thither, it would be taken up and read, and his Reputation thereby spread; but growing wet, it sunk, and happened to be taken up by a Mud-man, and flung, with the Mud, into his Barge. Thus the Poet was disappointed.

Ye Artists then, who are willing to improve, weigh well what you are about; keep to the Edges of the Water, that, if ye cannot swim, ye may not drown; since he who is fearless of Danger, often perishes in it. The Goodness of a Knife lies not in a Silver Handle; or that of Wine, in a Gold Cup: Be informed in Truth; since your Work, tho' ever so neatly handled, will not plead your Cause to Advantage without it.

Two Painters meeting on a Time, happened to have Words about *Precedence*; *Antiquo*, who thought himself the wisest, would take the upper Hand of *Modo*, without more Ceremony; but *Modo*, who insisted not less on his Honour and Reputation, would not yield to him; and, being somewhat younger, and sturdy, punch'd him so violently in the Breast, that they both fell. After they had lain a while, and recollected themselves, *Modo* began chiding; but *Antiquo* said—*What; will you not give me the Precedence? Not I, says Modo, I am as good as you; and what signify Words? Draw your Sword, or else I will run this*
Knife

Knife into your Guts. This Treatment was too gross for the proud *Antiquo*; wherefore, full of Rage, he clap't his Hand to his Sword, and the Battle ensued; which was very fierce and doubtful. All who saw it stood amazed, calling out *Gentlemen, Hold in, hold in!* But to no Purpose; for each continued pushing, tho' without Hurt to the other. One *Justus* happening to approach in the midst of the Fray, and perceiving they were both his Friends, interposed his good Offices, and parted them. When they were somewhat pacified, *Justus* asked, what induced them to fight with such *unequal Weapons*; and so rashly to endanger their Lives. *How*, says *Antiquo*, are you the only Man who do not know, that *Modo* has forced and transported abundance of honest People? Has he not brought the chaste *Lucretia* and virtuous *Sophonisba*, under false Appearances, from their own Countries to Amsterdam, in order to make a Fête of them? Don't you know how he has subjected the innocent and pious *Eliſther*, with the whole Court of *Ahasuerus*, to the Tyranny of the Spaniards? Moreover he robs me daily, and will not give Place; now, what think you, have not I just Cause of Complaint? Hereupon *Justus* asked, whether the Quarrel arose from any Thing but Precedence; but *Modo*, unwilling to hear an Answer, said in Anger — All that my Lord lays to my Charge, I retort on him; how many Things has he stolen from me? Helmets, Gauntlets, Stays, &c. Ah! have you forgot that knavish Trick, which has made so much Noise in the World, when he conjured * *Heliodorus*, the Church-robber, out of Judæa, into St. Peter's Church at Rome, with Intention to steal the sacred Treasure in spite of the Pope? But to cover his Design, and not to raise Suspicion, in Case of Miscarriage, he discovered the Plot to Pope Urban VIII. who instantly being carried thither in a Chair, asked the Robber, Whether he were not mistaken? and, Whether he did not know, that Jerusalem was meant, not Rome? Do you think then, that the holy Father, had he look'd back, and seen the High-priest of Jerusalem in the Holy of Holies, would have let that Offender go unpunished? What is your Judgment of this Sample, should I give Place to *Antiquo*? Pray, said *Justus*, let Reason then take Place. Yet *Antiquo* bawled out — Let me have my Buskins and Roman Coat of Armour, which he robbed me of, and I will acquit him of the rest. To which *Modo* said, — First restore me my Great Grand-father's Helmet and Coat of Mail, which you made a Present of to *Aeneas*, when he was flying from Dardania; you may keep the Gauntlets: But *Antiquo* replied, — Your Great Grand-father's Armour I presented to *Domini-chino*, and the Gauntlets, to *Rubens*, who has bestowed them on one of
the

* 2 Maccab. iii.

the Life-guards of Thalestris, Queen of the Amazons. The Conclusion of the Matter was this; *Justus* advised, since neither could restore any thing, that they should drink the Question, and take Care, for the future, not to steal from each other.

I question not, but the Reader will, by this Story, sufficiently understand my Meaning.

We have formerly asserted, that those who daily converse with mean and bad People, commonly become like them; as those contrarily who keep Company with the well-bred and virtuous, become good. *Custom*, says *Horace*, is a second Nature; and the Proverb intimates, *Keep honest Company, and honest thou shalt be*: He then is happy, who, having a true Sense of good and bad, chuses the best and most profitable, and governs all he does by that Standard. He, who has accustomed himself to a bad Manner, cannot easily get rid of it; perhaps will retain it all his Life: He, contrarily, who gives in to what is good, will reject Evil, because 'tis against his Inclination.

Reasoning thus, 'tis easy to apprehend, how beneficial 'tis for a Tyro, to inure himself to any such fine Things as are proper for his Study, and to reject the imperfect and unnecessary. Too many Goods, the famous *Bartholet* used to say, are no Goods.

Here, pray observe an emblematic Ordonnance of a Painter debauched by excessive Reading of all Sorts of unprofitable Books, in order to shew, that none must be used but such as are proper for his Study; which *Seneca* affirms, saying, *that we ought to study few, but good Books*. The Cause of the aforesaid Painter's Disorder may be also attributed to the vast Quantity of *useless Prints, Drawings, &c.* he consulted; which are as great *Enemies to the best Thoughts* as an Excess in Books.

Here is seen an antique Table, laid with Boards, in a Painting Room, and, in the middle of it, a Dish with a Cake in the Shape of a Pyramid, and by it a Cup. Four Women are sitting at the Table, viz. *Painting, Statuary, Architecture, and the Art of Engraving*, each having her proper Marks of Distinction. *Judgment*, leading *Beauty* and followed by *Virtue*, is entering the Room, and approaching the Table; where they are welcom'd. At which Instant *Prudence* is driving thence *Vice*, represented as an hunch-back'd Dwarf, as also a *Chimera*. The Room is hung with *Histories, Landscips, Architecture, and Prints*. *Antiquity* is sitting in a Niche, holding some Medals in her Hand, representing *ancient Lustre*. The aforesaid Door, where *Judgment, &c.* enter, is behind to the left; and *Vice, &c.* on the right
Side

Side, are driven forwards out of the Room. The *Chimera* has *Eagle's* Claws, *Dragon's* Wings, a *Serpent's* Tail, long Neck, a *Woman's* Head, beset with *Serpents*, and the *Belly* full of hanging *Teats*.

Let us then seriously chuse, out of our Collection, the Materials which will *best serve our Purpose*, whether they be *Plaister-figures*, *Prints*, *Drawings*, *Academy-figures* or other *Models*; rejecting every thing that's foreign to our *Study*.

Since we have hitherto spoken of what is *Modern*, it will not be amiss to make some short *Observations* on the *Antique*.

He, who would nicely follow the *Antique*, ought to know, that it consists in these two *Qualities*, *viz. Beauty and Goodness*: *Beauty* again lies in a *perfect Proportion of the Members*; as we have shew'd in the *seventh Chapter* of the *first Book*; and *Goodness* in the *Grace* arising from the *Motion of the Members*; which *Motion* ought to be *free*, and *without Exaggeration*. Thus much as to the *Nudities*.

The *Draperies*, which are *well cast*, and so adjusted as *not to hinder the graceful Motions of the Members*, are certainly the best; as we evidently see in the Works of *Raphael*, *Poussin*, and some others, who practised the *Antique*.

The *Ordonnance*, *Light*, and what else is requisite in a perfect Piece, ought all to be *most beautifully chosen*.

In this Manner we must also consider *Landskip*, *Architecture*, and other *Embellishments*: *All ought to be either pure Antique, or intire Modern*.

We shall here subjoin one other *Ordonnance* for the Conclusion of this Book.

Ordonnance representing a driving away of the Mode, or what is Modern, from the Antique.

Instead of *Beauty* and *Virtue*, which in the former are led by *Judgment*, we may introduce here a *beautiful and modest young Virgin*, attir'd in thin *Linnen*, which discovers the *Naked*; on her Hand sits a *Phoenix*, and on her Head is a *Chaplet of Flowers*. *Judgment* may be set off with a gold *Fillet* or *Diadem* on its Head, and a *Scepter* in its Hand. Instead of *deformed Vice*, and the *Chimera*, we may exhibit a *flying young Damsel* in a *stiffen'd Gown* and high, laced *Head-dress*; with a *sable Tippet* about her Neck; her *Arm-sleeves* full of *Lace*; moreover she has *Shoes*, *Stockings* and *Gloves*; and under her Arm is a *Basket of China-ware*, and *Mushrooms*; which, by her rude *Mo-*

tion, she is dropping. *Prudence* is beating her with a *Looking-glass*; holding in her other Hand an Arrow twined with a Serpent. The aforefaid young Virgin's Chaplet ought to be composed of small and everlasting Flowers, viz. *Ptarmica Austriaca* and *Gnaphalium*.

The *Mushrooms* signify, *short Duration*, or sudden Rise and Decay.

The *Scepter of Judgment* is a long thin Rod, with a Knob on the Top.

The End of the Third Book.



T H E



T H E

ART of PAINTING.

B O O K IV.

Of COLOURING.

CHAP. I. *Of the Colours, and the ordering them.*

IT'S remarkable, that, tho' the Management of the Colours in a Painting, whether of Figures, Landskip, Flowers, Architecture, &c. yields a great Pleasure to the Eye, yet hitherto no one has laid down solid Rules for doing it with Safety and Certainty. Contrast in Motion is founded on Reasons, which, by Practice, we can, in a short Time, retain, and inculcate to others; as is also the Division or Proportion of the Members; since, according to *Albert Durer*, it may be mathematically demonstrated. The same may be said of Lights and Shades, by means of Perspective. All this may be thoroughly learnt in our juvenile Years; but the disposing of Colours by and over each other, in order to fetch out a good Union and Harmony, is not, to this Day, fixed on certain Principles. Meer Chance is herein our only Comfort.

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An engraved, or etch'd Print, beautifully designed and disposed, and agreeably lighted and shaded, is very commendable; but a Picture, which, besides those Qualities, requires an *artful Diversity of Colouring*, merits the highest Praise.

Nevertheless Masters have, in their Colouring, their particular Manners; one has a faint Manner; another, a dark one; another, a grey Manner; some have a flaring Manner; others, a muddy one, &c. occasioned by their not knowing, that *Colours* require an orderly Disposition; like an ingenious Gardiner, who, in the Production of choice, beautiful, and large Flowers, considers what Ground is proper, and which needs Dryness, and which, Moisture, and what Sorts thrive best in each; which require Sun, and which call for Shade; which want Improvement from Pidgeon's Dung, and which from Dog's Dung; in order thereby to make a greater Advantage than other People do: In like manner, a Painter, if he makes thorough Inquiries into the *Natures and Effects of Colours*, and *against what Grounds they are best set off, and will best answer their Purposes*, shall be convinced that he gains a Point above others. By seeking much is found, and, notwithstanding any Rubs in the way, we must renew our Attempts.

How many Attacks have I made on *this Secret* ere I could make a Breach in it? Had I not imitated *Alexander*, and cut the *Gordian Knot*, I should have been still to seek. I shall now gladly impart to the Artist all my Discoveries and Improvements, and refer it to his Judgment, whether they be of any Moment.

The Number of the Colours is *six*; and these are divided into *two Sorts*.

The former Sort contains the *Yellow, Red and Blue*, which are called *capital Colours*.

The latter is a *mixed Sort*, consisting of *Green, Purple and Violet*; these have the Name of *broken Colours*.

White and *Black* are not reckoned among the Colours, but rather Potentials or Efficients; because the others cannot have their Effects without the Help of them.

These Colours have also their *emblematic Significations, and particular Properties*.

The *White* is taken in general for *Light*; and *Black* for *Darkness*.

The *Yellow*, for *Lustre and Glory*.

The *Red*, for *Power, or Love*.

The *Blue*, for the *Deity*.

The *Purple*, for *Authority and Jurisdiction*.

The

The *Violet*, for *Subjection*.

The *Green*, for *Servitude*.

The Colours considered in themselves are certain Faculties, imperceptible, without the Interposition of and laying on a Body; like the Moon, which could not receive her Light from the Sun, much less communicate it to us, otherwise than by means of a Body. *White* is also that from which the Colours come forth, and the Body whereby they become perceptible to us.

In reference to the *Art of Painting*, the Colours give Life to all things; without those it would be impossible to distinguish between Life and Death, Wood and Stone, Air and Water, Gold and Silver, nay, Light and Darkness: They have a particular great Power, *uniting by their Agreement, separating by their Force and Crudity: They cause some Things to disappear in thin Air, and force others to appear out of the Back-grounds.*

Their Variety produces the utmost Charms and Harmony, as well in Nature as in a Picture; especially, when in the latter they are disposed by a judicious Hand; for what is more beautiful in a Landskip than an azure Sky, green Fields deck'd with a Thousand variously-coloured Flowers, differently-coloured Grounds, this russet, or yellow, that, green or grey, as each requires? Also the Ornament of the brown Cypress-tree, the grey Willow, the fair Olive, the white Poplar, the green Alder, the red Fir, and joyful Linden, each according to its Nature: Add to this the Diversity of Stone-work; how agreeable seems the Porphyry of Tombs, the Serpentine-stone Obelisks, the white Marble Vases and Termes? Even Architecture receives a vast Addition by the different Colours of Stones; as when the dark grey Stone, Free-stone, white Marble, and such like, are finely matched and put together; and the Building within is adorned with red-speckled-greenish Jasper, Porphyry and Marble; in the Niches, Figures, and Bass-reliefs surrounded with Ornaments of Gold, Silver, Copper and Alabaster; and the Floors inlaid with all Sorts of costly Stones; as Lapis Lazuli, Porphyry and variegated Marble, in order to please the Eye.

But all depends on an *orderly Disposition*. 'Tis impossible to effect any Thing charming, with such Costliness, if those Colours be not duly match'd, and artfully placed: It is therefore highly necessary, that the Artist know perfectly their Natures and particular Effects, in order to proceed with Certainty; as a good Writer, acquainted with Letters, bestows his Thoughts on Words only.

As for the *Disposition*, it must be observed; that as in an Ordonnance of many Figures, divided into Groups, one of these Figures is always *the principal*, and to which all the rest must be subordinate, according to their Ranks, so 'tis the same in the Colours, that they may altogether produce a good general Harmony: Nay, were it necessary to place the three capital Colours together, the yellow must be forward, the red next, and the blue behind; which will produce a fine Harmony.

The three other Colours may be disposed in the same Manner; when the Purple is placed forwards, the Violet may be behind it, and the Green last, as being the weakest. These latter Colours are called weak and broken; because they possess very much the Qualities of the former; the purple, for Instance, being produced by a Mixture of Red with Blue; the Violet the same; and the Green, of Blue with Yellow.

But tho' each of the Colours have it's different Force and Effect, yet they do *not observe any particular Rank, or Order*; because a strong Colour sometimes happens to come before a weak one; and the contrary, as occasion requires; for were they always to keep Order, and the Yellow to be principal, so that the others must diminish gradually, there would then be no Difference, but the Effect always one and the same; whereas 'tis here as with an Actor, who sometimes plays a King, at others, a God; now, a Man, then a Woman; now a principal Character, then a mute one.

Yet if the *principal Part* in a Picture, whether thro' Choice or Necessity, consist of white, light or weak Colours, the Parts about it, how beautiful soever, will be no Obstruction, if they be but variously and well ordered.

Again, if the said principal Part consist of Yellow, Red, Blue, or Green, and be thereby set off, all the other Parts ought to be intermixed here and there with small Portions of this strong and predominant Part, as if they were enamel'd with it; yet in such Manner, that they may seem to owe their Origin to the said ruling Part, and, tho' separated, yet *have but one Effect, and unite the whole*; like the great Body of the Moon, surrounded with glittering Stars.

This suffices for the ordering the Colours in general; and yet they cannot have their full Effects, or due Decorum, without chusing *proper Back-grounds* for setting them off agreeably; avoiding those which create Confusion, or are too harsh and discordant. Of the former Sort are such as follow.

White suits on all Sorts of dark Grounds, except warm Yellow.

Light Yellow suits on Purple, Violet, Blue and Green.

Light

Light Blue, or Green, Violet and Yellow not warm or fiery.

Light Green has a good Effect on Purple, Violet and Blue.

Light Violet has the same on Green and Blue.

On White suits Black, Violet, Green, and Purple; but not Yellow or Blue.

On light Yellow suits Violet, Purple and Green.

On pale Red suits Green and Blue.

On pale Green suits Purple, Blue, Yellow and Violet.

On pale Blue suits dark Yellow, Red and Green.

But were we to lay dark Blue on light Yellow, or the contrary, it would appear very harsh and disagreeable.

There are other Colours which are neither harsh nor disagreeable in themselves, and yet appear unpleasant and without Force; as if one or the other were quite dirty and muddled; such are, Purple on Red; beautiful Red on Yellow; or beautiful Green on Yellow; Purple on Blue or Violet; and the contrary; also White on warm Yellow; and the contrary; or Red upon Red, or Blue upon Blue; as Experience teaches.

Touching the Colours which are used in reflecting or changeable Silk, I shall say this: That with Musk-colour suits best Masticot, with light Purple or Violet in the Reflexions; with Ash-colour Blue suits yellowish White, reflected with Rose-colour; with Orpiment agrees dark Purple with blue Reflexions; on beautiful Green suits Rose-colour, with light blue Reflexions; and with Purple or Violet agrees *Naples-yellow*, with Sea-green Reflexions.

But we must especially observe, that *all reflecting or changeable Stuffs keep their own Colour in the Shade, to wit, that of the main Light*; for we must not commit the same Mistake as the old Masters, who painted all changeable Draperies with two Colours only; as a yellow changeable Stuff, with a blue Reflexion; they made the main Light yellow, and the Shade blue; and thus they managed all others. Truly a great Mistake, and quite contrary to Nature.

Since we have thus far engaged in the By-colours, and their Effects and Harmony, we shall also treat of those which tend in particular to embellish a Landskip, History or other Painting.

On Grass, pale Red is exceeding well set off, and appears pleasant to the Eye; as also dark Violet, dark Blue; light Yellow changeable Silk, with Red and White; and light Blue, with purple or violet Reflexions.

On

On Ruffet earth Grounds agrees a dark Violet, Blue and dark Green.

On dark grey Stone, (commonly called Blue-stone) agree light Red, Green, Yellow and yellowish White.

On Free-stone fuit all dark Colours, *viz.* Purple, Violet, Blue and Green.

But we must not use a Colour of pure Lake and White; nor single light and red Orpiment, without urgent Necessity, and then very sparingly. The Green and Red of one Tint, either in Light or Shade, also disagree, on account of their Harshness; wherefore they must not come together.

In a Piece of many or few Figures, which is to hang against a dark Ground, or in a shady Place; also in a Landskip, against *dark and close Bosage*, White has a fine Effect; especially *Naples Yellow*, Red and light Orpiment, Vermilion and fine light Red.

Again in a light Apartment of white Marble, or light Free-stone, or in a Landskip painted light, clear and full of Sky, Blue, Purple, Violet, Green and Black have good Effects; whereas the Colours before-named are, in this Case, not only *disagreeing*, but they also *look weak, and without Strength*; except *White*, which cannot be used too much, since 'tis no Colour, and therefore suits any where, except against Skies.

Nevertheless I do not here assert, that the Embellishments, in the aforesaid Pictures, must consist only of light and warm Colours; but that they be intermixed with some *dark and weak ones*; and that in the latter Pictures, where we use dark and weak Colours for the By-ornaments, we must dispose some *light and warm ones* among them.

Now some may possibly think, because we place Blue by the other Colours, that such would obstruct the Offskip; or that the Lointains, which, by reason of Distance, are commonly represented Blue, would be damaged by *so beautiful a Spot*: But this Doubt may be soon cleared up, by considering, that I do not chuse here all dark Colours; but that the Offskip will thereby in some measure appear *more distant, faint and uniting*. It is also true, that Blue in a Landskip is often harsh, and makes the Painting look flaring; but by the Darkness it becomes, in this Case, soft, natural and tender.

Besides Blue, I mention also Violet, Green, &c. but my Meaning thereby is not, that 'tis indifferent *where* those Colours are placed; as Blue against the Blue of the Sky; Green against green Trees; Violet against a Violet-stone, or Ground; or Light against Light, and Dark-
ness

ness against Darkness; for that would be improper; because, as there is Light and Darkness in a Landskip, so we have always means to give dark and light Colours their Places.

With a Candle-light, either Within or Without-doors, or other Lights proceeding from Fire, suit Violet, Purple, Blue, Green, White, Black, Red, without Exception; these being Pieces, in which those Colours have an advantageous Effect, and wherein they *predominate on their proper Grounds*; for Yellow and Red are almost the same as a burning Candle; which has a great Effect by Night; as it has none in the Day-time, because the Sun-shine makes it hardly perceptible.

Now as the two former Pictures consist of strong Colours, *viz.* White, Yellow and Red; and the two latter of Purple, Violet, Blue and Green, yet those of the one Sort may be joined to those of the other, in order to create an *agreeable Mixture and Harmony*, by placing with the strong some that are weaker; and the contrary, letting each in its place have the Mastery on its *proper Ground*.

But I have particularly observed, that out of the three aforesaid predominant Colours, others may be temper'd of less Force, *viz.* brown Oker with *Naples Yellow*, Pink with White, and such like; and placing them by the others, as *middle Colours*, we may, in Conjunction with those others, *fetch out a great Mass*; since *White has it's Degrees as well as Red*; always observing, that the *principal must predominate*, both in Force and Beauty; and that those Colours, which are drawn from it, be dispersed here and there thro' the whole Piece; as being *best set off against the general Ground*.

Having now plainly shewed the Qualities and Uses of the Colours, and their Differences, we may easily think, that the Pictures, wherein they are considered, must needs be very affecting.

We shall not here say, *what, where, and how* one Colour mixed with another is to appear; because 'tis impossible and unconceivable: The principal Method for obtaining this Secret is, to observe, *to what Pitch we work up our first and strongest Colour, and to let this Colour predominate*; for which Reason 'tis a Maxim with some, that we must not introduce into a Picture more than *one capital Colour*, or a Colour which represents it: But I have already shewed, that *several* may in that Manner be brought together in the same Piece: Wherefore the *Eye and Judgment* must determine this Point; for if we find it proper to introduce a beautiful Colour where we have a mind to place such an one, why should it be bad? This only makes it so; its being accompanied by By-colours, not well ordered; as warm Colours against

warm, and Grey near Blue; whereby those Colours have no Effect; or else, by placing too strong and too many capital Colours by one another, which overcome the aforesaid beautiful Colour, and make the Painting look glaring.

But, that we may not mistake in this Point, let us chuse any Colour; and in order to find an Associate for it, take one which is discordant; as if we pitch upon Red, take a Grey one; if dark, a light one, &c. Thus they are, as proceeding from each other, joined together; and by such Means we can never be at a Loss in finding different Colours for *different Draperies*; yet with this Proviso, that in all those Colours the *Force or Distance* of the Figures must be observed.

For the ready obtaining these Things, I have found out a very easy Method, which always shewed me the Particularity and Harmony of the Colours; it even often helped me, with Certainty, over the Difficulty about the Difference of the Colours in Draperies; especially such as were changeable: First I temper'd on my Pallet, out of my general Mixtures, *three particular Colours*, viz. one for the main Light, one for the Half-shade, and one for the Shade: Then I took Cards, and severally painted them with one of the aforesaid tempered Colours; when they were dry, I placed and replaced and shifted them so long as till I had satisfied my Judgment: Sometimes, when this would not answer my Purpose, I shuff'd them; and then took a Parcel from them at random, which, if they happened to please, were my Directors. This Method helped me most in *reflecting Draperies*, which I thereby often produced very advantageous, and of a fine Colour; it was especially useful, when I had any Doubt, whether such or such a Colour would suit well with such or such an one, or not; for the Cards certainly shewed me the Thing as well as if I had the Stuffs themselves, and saved me the Trouble of uncertain Inquiries.

It will not be amiss, to say something further, touching Back-grounds: It often happens, that a Person sees a Colour in a Picture, which seems to him very agreeable; and yet, on imitating it, he finds his Colour has not the same Force and Effect, thro' his not observing against what Ground that Colour was painted; a Point worthy of the utmost Attention, if we would avoid Mistakes in Colouring; wherefore we must always observe *the Grounds and Places of the Colours*, if we would have our Colour predominate; ordering the most disagreeing against it; for Instance, to make the Yellow predominate, place Blue against it, or else the Darks of other Colours; would you *abate* the Force of Yellow,

Yellow, place Green near it; and, to bring it lower, put a Colour which *proceeds from Yellow*, whether it be Free-stone or any thing else of a yellowish Tint.

In the same Manner you may handle all the rest of the Colours, observing, that, as the Objects diminish by Distance, so the Colours must proportionably be fainter, and gradually more grey; Nature shews it: And yet I have found, that we may place even a capital Colour in the Offskip, and it shall be prevented from approaching, by accompanying it with *Colours like it*, and drawn originally from it, as we have before shewed.

CHAP. II. Of the Property, Nature and Colours of Dresses.

WE have before said, that the Art of Painting is an Imitation of Nature in her visible Parts; nothing is impracticable to it; and yet observes due Order in all Things; and as we have before shewed the general Order of the Colours, so we shall now handle it in particular, with respect to *Draperies*, wherein it chiefly lies.

Draperies consist of four Kinds of Things, *viz. Linnen, Silks, Stuffs and Cloth*; and these have each their particular Natures and Manners of Folds: Their Properties are also different; and to shew them by an Example, I shall divide the Kinds into the four Times of the Day.

Linnen Draperies are for People in the Morning of their Lives; *Silks*, for those in their Zenith; *Stuffs*, for those in the Afternoon, and *Cloth*, for those in the Evening of their Lives. But to speak more intelligibly, there are four particular Conditions of Men, *viz. Infancy, Youth, Manhood and old Age*; and each provides a Dress according to his Years; *Children* should be dressed in *Linnen*; *young People*, in *Silks*; *full-grown Men and Women*, in *Stuffs*; and *old People*, in *Cloth*.

The Colours for the several Stages of Life are these; for *Childhood*, *White*; for *Youth*, *Green*; for *Manhood*, *Red*; for *old Age*, *dark Violet*; and for *Death*, *Black*.

In the first Chapter we have shewed, that *White* and *Black* are not accounted among the Colours; since the one is but the Parent of Colours, and the other, the Depriver of them; wherefore we introduce *White*, as *Light*, without which no Colour is visible.

Dark Fillemot or Tawny shall serve to represent the *Earth*, or *Greenness*; *White*, to shew the *Water*; *Blue*, the *Air*; *Red*, the *Fire*; and

Black, the Darknes above the Element of Fire; for there is not any Matter or *Æther* beyond it, which can contain or be penetrated by the Sun's Rays.

We also know, that there are four Seasons, viz. *the joyful Spring*; *golden Summer*; *fruitful Autumn*; and *melancholy Winter*: In the *Spring*, we begin to leave off Cloth, or heavy Winter-raiment, and to wear *thin Stuffs*; *Summer and Autumn* permit us to dress, according to their Heat, either in *Linnen or Silk*; wherefore a certain Author says, *that we ought to suit our Dreffes, as well as our Words, to the Season.*

The Seasons may be also exprest by Colours; as the *Spring, by Green*; *Summer, by Yellow*; *Autumn, by Red*; and *Winter, by Black*.

Yet, among the Deities, there are some who have *always one proper Dress and Colour*; as *Jupiter*, a purple Mantle; *Juno*, a blue Veil; *Diana*, a white and blue Garment; *Neptune*, a Sea-green one, &c. These we cannot alter without committing Mistake: But the Figures must nevertheless be ordered, if possible, *where they suit best*. All brave Personages, of either Sex, should likewise be clothed in Red or warm Yellow.

It therefore behoves a prudent Artist to have a perfect Knowledge of the Nature and Qualities of the aforementioned Stuffs; even, were the Figures ever so small, he must notwithstanding shew in his Work, of *what Sort of Stuffs* the Dreffes consist; and altho' *Reflexions* cannot be well observed in small Figures, yet we ought to see, by the Course of the Folds, whether the Draperies be Silk, Cloth, or other Stuffs.

A neat Painter in Little ought also, not only to distinguish the Thickness and Thinness of his Draperies by their Folds and Colour; but in the particular Nature and Colour of each Drapery, their Diminutions and Variations; as between thin and thick Silk opposed to Sattin, and more such; for if the Eye, at first Sight, can perceive and distinguish them, we ought also to make them appear what they are; chiefly in small and highly-finished Pictures; as *Mieris* and others have artfully done to such a Degree, as plainly to distinguish between Silver, Pewter, Tin and polished Iron.

As Becomingness subsists not only, in the Stuffs, but also, in their Colours; so, knowing *that*, we shall not easily mistake in the Choice of Colours and Draperies.

But I must here give some Painters an Hint about the *Nature of Stuffs*, especially coloured ones; they believe, they can paint Sattin after white Silk, and changeable Silk after coloured Silk: But this is lame Work;
for

for what in plain Silk is shining in the Light, will often be found *quite dark in Sattin*; wherefore in this, Nature must be consulted.

For these Reasons the Eye is pleased, when in a Painting of a Concourse of People or publick Shew, it can easily distinguish all Sorts of People, and the Conditions and Ages of both Sexes; and at the same Time their Motions according to their Natures and Qualities, and the Dresses and Colours which become them; as, an *old Man*, heavy and weak, standing on both Legs, and sometimes by the Help of a Stick, becomes a long dark-coloured Cloth Garment, *viz.* of Umber, dark Violet, Fillemot, or Black, fastened with Strings or Buckles, and setting on him somewhat negligently. A *young Man* should appear in a quite contrary Motion, as being frolicksome, fickle, airy, and standing often on one Leg; he must be painted in a most beautiful purple, green, red or yellow Drapery, of light Stuff, or thick Silk, fastened on the Shoulder, and not too long, that it may not hinder his continual Motion; because a Man, if full of Fire, loves to have his Legs free. *Women and young Virgins*, as being tender, sedate and modest, are chiefly distinguished by their white Garments of thin Linnen, and all Sorts of airy and womanish-coloured Silks, *viz.* light Blue, Apple-blossom, Pearl-colour or light Lemon, cast loosely on each other, and in such manner that the Beauty of the Naked may easily appear thro' them; their Posture is modest and set; their Legs close; their Bodies upright; their Necks bashfully bent; their Arms close to their Bodies; their Mode gay; and taking hold of their Garments, which hang down to the Feet. *Children* are seen mostly in white Linnen, or Lemon, blue or violet-coloured Silk; they are often in white Vests, without any hanging Drapery; but when they have such loose Drapery, a small one, about a Yard in Length, is sufficient, and this fastened on the Shoulder for Security, while they are running, bustling and rolling on the Ground.

This Conduct is, in my Opinion, of great Consequence, tho' few have observed it; nay, even some good Painters oftentimes fail in it, making no Difference between manly and womanish Colours; giving an old Man a feminine Colour, and a manly one to a Woman; intermixing them as if there were no certain Rules for either: But it must be granted, that the Silk-colours, which besit a young, sturdy, capricious Man, are very disagreeable to a Virgin, who is tender, weak, more sedate and less voluptuous; he requires strong, she more soft and beautiful Colours, yielding a Pleasure to the Eye. It would also be very improper to paint a Child in Black; a young Man in dark brown Colours; a grown Man in party Colours; and an old Man in beautiful ones.

I once saw a Picture, of an unknown Master, in which, all the Particulars I have recommended were plainly and nicely exprest; it had such an Elegance, and gave me so great Satisfaction, that I stood in Surprize. On a mature Consideration of this Painting I perceived, that it was purely designed to answer this very Purpose; for I saw here and there some aged People, mostly in dark and Cloth-colours; there, again, a Group of young and gamesome People in variety of beautiful-colour'd Stuffs; also some Women in light-colour'd changeable Silk, &c. near them were some old Women in dark Dresses; here and there appeared Children, running about and playing in the Sand, all drest in Linnen-habits and soft Colours. This Ordonnance vastly pleased me, and put me to consider what it could be likened to; and I find it to be the same as the *four Times of the Day*; for let us take the Children, whether Boys or Girls, for *Day-break*; the young Men and Women for *Noon*, when the Sun is at highest; and the old People for *Night*; between Mid-day and Night is *Vesper*, or the *Evening*, which may be represented by joining something of both Conditions; also between *Aurora* and Mid-day, the same; so as to make, in the whole, a proper Difference between the Conditions and Ages of Men. Here let us not forget, that old People sometimes affect *White*, to shew their becoming Children again; contrarily *Black* is sometimes worn by young People; as a thin black Veil to signify some Sorrow, or else to distinguish a married Woman from a Maiden.

CHAP. III. Of the Colours of Dresses, and their suiting with each other.

AS we are treating of *Dresses*, it will be proper to say something of the suiting their Colours; I mean what Lining or Furniture each coloured Garment requires; a Matter of great Moment, tho' as little observed in Pictures as the Life: Wherefore let it be noted, first of the *weak Colours*.

When the upper Garment is White, the Lining or Undercoat may be Rose-colour, Fillemot, Purple, Violet, or beautiful Sea-green.

With a light blue Garment suits a Furniture of yellowish White, Violet, dark Fillemot, or dark redish Blue.

A light

A light or pale yellow Garment ought to be furnished with Violet, Sea-green, beautiful Green, dark Fillemot and Purple.

A pale green Garment must be set off with yellowish White, Sky-colour, Violet and dark Red.

Now follow the *strong Colours*, and their proper Mixtures.

A Lemon-colour Garment may be furnished with Sea-green, Violet, and dark Fillemot.

A Garment of red Orpiment-colour suits a Furniture of Violet, sky and greenish Blue, Musk and Umber-colours.

A Sky-colour blue Garment may be adorned with Rose-colour, yellowish White, pale Yellow and light beautiful Green.

A Fillemot-coloured Garment may be furnished with pale Yellow, Rose-colour, light Ash-colour, Violet, dark Purple, and dark Green.

All these Colours reversed have the same Effects.

Here let it be observed what I mean by the Word [*Furniture*]; 'tis an *Adornment*, or *setting off*; as when a *large Drapery* of a *plain Colour* is adorned with *one or more small ones*, whether a Veil, Girdle or Sleeve-facing, under Garment, or Breast-cloth; this Furniture is either of changeable Silk, or of party-coloured Stuffs, when 'tis to set off a large and plain-coloured Drapery; and the contrary the same; as when the large Drapery is changeable, the small Furniture ought to be of a single Colour.

For further Satisfaction I shall subjoin an Instruction of what coloured Stuffs may be best adorned with Gold, whether flower'd, leaf'd or strip'd.

On a green Ground suit Flowers.

On a purple and violet, narrow Sprigs or Stripes.

On Musk-colour, close and large Flowers or Leaves.

On Rose-colour, Apple-blossom and white thin Silk, suit Stripes.

Purple, Fillemot, Musk-colour and White also look well with Fringes, either scanty or full, according to the Substance of the Stuff.

It must be observed, that what I have hitherto said of the ordering of the Colours, is not to concern a *single Figure* only, but to *serve any Occasion by a diffusive and agreeable Intermixture*: Nor do I mean, that, among several Figures, there must be but one with a single-coloured Garment; and the rest, of changeable or broken Colours; for when they are separate, and the Draperies large, each in particular is to be set off in the Manner I have before laid down; for Instance, If all the small Draperies were separated from the large one, and we dress as many Figures in them, then each must be further adorned with other small

Dra-

Draperies, of Colours suiting with it, in such Manner as the large one was before. In a Word, if we only consider, that a single Colour ought to be intermixed with a changeable one, and a changeable Colour, with a single one, we shall perceive what Order this Affair requires, in order to look decorous, and please the Eye.

But, for further Explanation, I shall give two Examples of it. The first is, a Company of five or six aged People, either without or within-doors: Now if these Figures must be all drest, it requires no Art, nor is it a Sign of Knowledge, to give each a single-coloured and equally large Drapery, altho' we might find as many different Colours, in order to join them agreeably; and this, for two Reasons; first, because, *that cannot happen in the Life without Premeditation.* And secondly, because the Figures may *not seem to be emblematic*; for tho' to the *twelve Apostles* are appropriated their particular Colours, yet we must not infer from thence, that, if they were all assembled together, we ought to give them a single Colour from Top to Toe; because, *tho' we break the Colours, they yet remain the same*; as Blue, with green Reflexion, remains Blue; Yellow, with Purple, remains Yellow; and so of others. Our second Example is, a wanton Meeting of young Men and Girls, modishly drest according to their Years; these are skipping about, and playing in a Field or Room: Now it would not be at all proper to join all their Dresses of broken Colours together, tho' they were coupled in such Order as they require; and for the former Reason; namely, that it can never happen but thro' Premeditation and Necessity: And tho' it would appear elegant and pleasing, yet *not at all artful without an Intermixture of some single-coloured Draperies.* Nevertheless we find many do it; either, because they take no Delight in changeable Draperies; or else because they cannot paint them, and therefore make shift with broken Colours. Again, there are others who have no Value for single Colours, and therefore, on all Occasions, introduce changeable or broken ones. We have also met with a third Sort, who do not know how to make a Difference between a changeable Stuff and a broken Colour; tho' it's certain, that a reflecting or changeable Drapery is an Intermixture of two or more Colours, and a broken-coloured Drapery, but of two; as Violet, with Red and Blue; Green, with Yellow and Blue, &c. whence they are called *broken or mixed Colours.*

In the first Chapter, treating of this Management, we have spoken of reflecting or changeable Draperies; and as we are now again embarked in the same Subject, it will not be amiss to explain the Matter further.

Many

Many fancy, they make a good reflecting Drapery, when 'tis well folded, and different in Colour in the main Lights, greatest Shades and Reflections; even *Raphael* and other great Masters have been mistaken in so doing; whereas a good changeable Drapery ought to *draw its Reflections from the Colour of which the main Light consists*; the Shade likewise proceeds from the ruling Colour, yet has some Tincture of the Changeableness: And altho' the Drapery be changeable, yet it has a constant Ground-colour of the main Woof of the Silk: Thus 'tis a usual Expression, ——— *A Green and Yellow changeable*: This then is the true Quality of a reflecting Silk, that *all that is seen fronting on the Relief keeps its main Colour, but the Sides of the Folds going off, cause the Changeableness*; which we may easily perceive on laying a changeable Stuff smooth on a Table or Floor; for viewing it perpendicularly from above, it will then appear red or yellow; but if seen parallel along the Stuff, often appear blue: Whence it follows, as we affirm, that *only the Folds which go off become changeable*, and alter in Colour; when the others, in the main Light and Shade keep their own Colours: Again, what in one Stuff changes red, will in another appear green or yellow, according to the Woof or Warp.

By Reason of such Accidents, we are obliged to have Pieces of particular Stuffs, in order to shew the Difference; which cannot be learnt by Heart, because of the Nicety of the Matter.

We have said, in the foregoing Chapter, that in an Ordonnance of many Figures, we ought to observe the Sexes, Ages and Conditions of People, and that each must have his proper Stuff; the Golden suits Deities, and those who are deified; Purple becomes Princes; thus each, down to the Slave: Now, to those of weak Memories, I shall shew a good Method for their becoming Masters of this Point in a short Time.

Set down in your Pocket-book, the following Heads or Titles: *old Men and Matrons; married Men and Women; young Men and Maidens; Boys, Girls and young Children*: Place these Titles under one another; and write against them the proper *Dress, Stuff and Colour of each Sex and Condition*: These Notes you must often consult, and especially when you are about an Ordonnance of few or many Figures.

You may also make a Column *for the Colours of Draperies*; setting them down under one another; as White, Yellow, Blue, Green, Red, &c. and against them write their *Linings and Ornaments*, as I have before mentioned.

It will not be improper here to observe, some Particulars on different Occasions, in an Ordonnance of many or few Figures, with re-

spect to Colours; not as if they were unknown or not observed by ingenious Artists, but because they are oftentimes neglected and slighted, either thro' Carelessness, Prepossession or an Opinion that they need not be so strictly confined; or else, because beautiful Colours are most pleasing to People, and therefore they must especially satisfy the Eye; without reflecting, that they thereby injure the Art and their own Reputations: Such Painters are like great Talkers, who say little to the Purpose.

Truly, the Colours have great Efficacy, when well ordered and suited; but they raise an Aversion when unskilfully and confusedly disposed.

An ingenuous Person will undoubtedly agree with me, that there are *particular Characters* which distinguish one Man from another; a Prince from an Officer; an Officer, from a vulgar Person; a rich Man, from a poor one; By what means then is this Difference perceived? Is it not by his authoritative Countenance, Grandeur and stately Carriage, and by his Garb longer and of more costly Stuff and Beauty than the others? If so, it will be easy to apprehend, that, tho' such a Person were not endowed with all the aforesaid Qualities, but with the contrary, he ought nevertheless to be made known by something or other; as we have shewed in treating of *Ordonnance*: Wherefore 'tis needless to say any thing further in this Matter, to bring us to the present Point touching the *Colours*; namely, to shew on what Occasions they ought to be used *beautifully*, and on what, *not*; for which Purpose I shall exhibit *three principal Occurrences*, as Examples, whence we may deduce and order all others.

The first may be a *Council*, or a *Triumph*, or such like; wherein all the Dresses ought to appear intirely of the most magnificent, rich and beautiful Stuffs.

In the second, consisting of *Bacchanals*, *Country-merry-makings* and *Herdsmen's Sports*, the Colours ought to be half beautiful and half broken, each agreeable to the Condition of the Parties. And

In the third, being *publick Sights*, viz. *Pleadings*, *Mountebanks*, *Jugglers*, *Merry-andrews*, and such like, made up of common and mean People, coarse Stuffs and dirty Colours ought to be most visible.

Now here 'tis still to be remarked, that in the one Sort of Colours as well as the other, the most beautiful excels; and as those three Occurrences are not common, I must say, that among the meanest as well as the best there are some which have the Preference; among the beau.

beautiful are some more beautiful; and among the mean, meaner ones. Thus much as to *Colours*, in order to know a good Master.

But 'ere we finish this Chapter, let us observe, in *what Parts* the coloured Stuffs appear *most beautiful*; since Stuffs are very different in this Respect, and have their divers proper Beauties.

We say then, that *black Stuffs* are most beautiful in their *strongest Shades*; *White, Yellow* and *Red* in their *main and greatest Light*; and *Blue, Green* and *Purple* in the *Half Tints*. But all Stuffs, not having a Gloss, ought to be much more beautiful in their *Lights*, than their *Shades*; because *Light* gives Life, and makes the Quality of the Colours appear, when contrarily *Shades* obscure and extinguish their Beauty; consequently all Objects will shew their natural Colours better, when their Surfaces are *less smooth and even*; as we see in Cloths, Linnen, Leaves and Herbs, which are rough or hairy; in which no Gloss or Shining can appear, because they cannot receive the Reflexions of neighbouring Objects, but shew only their true and natural Colour unmixed nor tinged with that of any other Object, except the Redness of the Sun, when, by his setting, he makes the Clouds and Horizon partake of his Colour.

CHAP. IV. *Of the Disposition of shady Objects, either distant or near, against a light Ground.*

LIGHT against Light, and Shade against Shade naturally unite. Against a light Ground suit well dark Figures, and against a dark Ground, light ones, in order that they may be strongly set off; however, the setting off of Objects either much, little or less, on the first, second and third Grounds certainly differs very much.

Now it may be asked, when a parcel of Figures, standing or sitting, have a *white Back-ground*, and appear, some far from, others near, others against it, whether *dark Colours* would not be proper in *all the three Groups*? I say, they would; but then they ought to be considered in another Manner; for, without intermixing some of them with light Colours, they could not subsist; wherefore 'tis necessary, to give some more, others less Force; the Figures close to the white Ground ought to be mixed with light Colours, in order to stick to the Light, and to break the less their Force; and yet the dark Colours will predominate, the light ones being only, as I say, to have Communicati-

on with the white Ground, thereby to keep their Distance, and to unite with the great Light of the back Ground. The Figures, on the second Ground, which come more forward, ought again to have *less light Colours*; and the Group, on the fore Ground, *the least*; whereby they have less Communication with the white Ground, and consequently more Force against it.

'Tis the same with Light against Darkness; for we can easily perceive, that White and Black never approach each other without Participation. The more Black is mixed with White, the more it inclines to White; like a large and thick Festoon, mostly light, placed against a dark Ground: Now, if you would have this Festoon appear close to the Wall (for 'tis not with Nature as with a Picture) you must needs use in it some dark Flowers and Leaves, ordering them about the Extremity, the most White or Light to be in the Parts *most relieved*, darkening it gradually towards the two Extremities nearest the Ground, whereby the one sticks to the other and unites; *remaining yet a light Festoon, tho' intermix'd with Darkness*. 'Tis the same with a dark Festoon against a light Ground; the dark Flowers being in the middle, and gradually diminish on each Side. 'Tis certain, that it will not show such Decorum and *Relief*, tho' its Shade be in Proportion as strong as that of the former: Yet 'tis only to be used in case of Necessity, when the Matter and Condition of the Place require it; wherefore we must accommodate ourselves to all Exigencies.

This Effect is not only proper for Flowers, but also for Fruits, Ornaments, &c. Even all kinds of Gold and Silver Ornaments may with Elegance be joined together by the Colours, after the same Manner.

Now follows an Example, in *Plate XXI.* disposed after the aforesaid Manner. Here, on the fore Ground appear five Figures of Men and Women against a *white back Ground*; the three middle ones, close together, are dark and strong, and the two on either Side, of a little lighter Colour, whereby the Group keeps an agreeable *Relief* and Union on the Extremity. On a more distant Ground stand two other Figures, of which the foremost is dark, and the other, half behind the former, light; yet both of less Strength than the foremost Group. The last four, standing close against the Ground, differ still much from the others, as being here and there intermixed with more Light; one having a white Stomacher; another a white Cloth on her Head; this having Flowers; that with light Hair; another with a white Pot,
light



G. de Laireffe inv.

I. Carnvitham sculp.



light Drapery, Nudity, &c. which Littleneſſes notwithstanding have not ſo much Force as to enlighten the whole Group.

The Doctrine of Harmony, teaches, that we muſt always place Darkneſs againſt Light; and the contrary; but this is only a *Medium*, ſhewing, agreeable to that Poſition, how and in what Manner *Light and Darkneſs* may appear either cloſe together or diſtant, like the aforeſaid Feſtoons; but it muſt not be conſidered otherwiſe than as a *Part of a Picture*. If we would have a perfect Ordonnance, we can order, at pleaſure, ſuch dark Figures as thoſe, againſt light Grounds, and the contrary; for Inſtance, would you have, on the right Side of the Piece, a dark Buſh; in the middle, a Viſto; and on the other Side, Houſes or Stone-work, neither light nor dark; you may place againſt the Buſh, light Figures or other Objects, and in the middle, againſt the Offſkip, dark ones, and againſt the Houſes, others again which ſuit beſt; execute each correſtly, and in particular, according to the ſaid Examples, and then nothing will be wanting that concerns the Tints: The Colours joined to it make the Work compleat.

I think I have fully explained this Point of Darkneſs againſt Light, and the contrary; yet ſeveral Things ſerving my Purpoſe ſtill occurring to me, which were forgot in the firſt Chapter, I judge them proper to be mentioned here. I ſay then, that all light Colours, even were they broke, appear well againſt a dark Ground, but not with ſuch a Force as the ſtrong ones; as we have formerly ſaid, that warm Colours appear beſt on a faint Ground, and the contrary, whether they be light or dark. 'Tis alſo a conſtant Rule, that the ſtrong Colours, as light Red and light Yellow, do not ſuit on a light or white Ground, more than beautiful Blue on a dark one, tho' reckoned a capital Colour.

But let us return to our Example; we have hitherto only ſpoken of the Tints, or Light and Darkneſs, it will now be neceſſary to ſhew alſo the Colours of the Drefſes, according to their Order, Place and Power.

No. 1. is Sea-green.

2. — Yellowiſh Grey.

3. — Violet.

4. — Somewhat leſs beautiful Green than No. 1.

5. — Purple.

6. — Dark Violet, not beautiful; but the Girdle beautiful light Yellow.

7. — Brown Oker, and Violet Reflexion.
8. — Greenish Blue.
9. — Red Orpiment.
10. — Violet.
11. — Umber, with little Red.

Observe now, from behind forwards, whether these Figures, as they advance, do not become *gradually stronger, by the Intermixture of strong Colours*. The Off-group has none; that in the middle has one; and the foremost, two; of which, one is very strong.

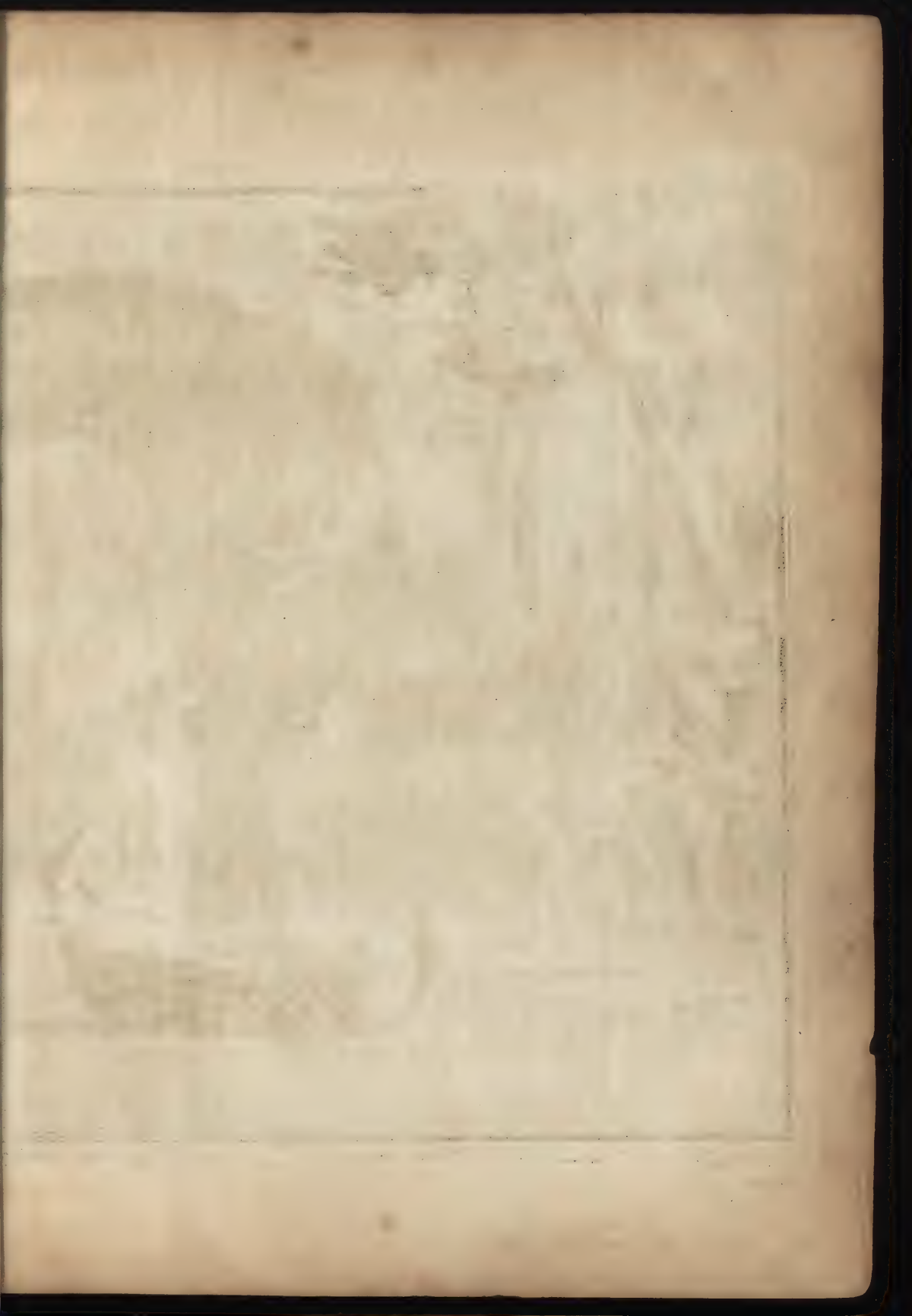
If it be asked, why I place here the strong one, namely, red Orpiment, as having no Force against a light Ground; I say, it must be observed as the foremost Figure, being encompassed with two dark ones.

Let it also not be thought, because I thus exhibit the Colour of each Figure, that they ought therefore to be of the same Colour from Top to Toe. Consult the Sketch, and remember their Draperies (one large, another small, of broken and faint Colours) with which they are intermixed, and suit the Ground; as we have already intimated, that (in order to form great Masses of capital Colours, *viz.* Yellow, Red or Blue, and they to predominate in an Ordonnance) we may *enlarge or break such a strong Part with Mixtures of the same*; as red Orpiment with brown Oker, Umber, or such like, *which nevertheless remains Yellow*. After such a Manner we may handle all the Colours, to wit, beautiful Green, with other Green; Red, with Purple; Violet, with Blue or Grey; yellowish White with Grey, and so forth; in a Word, *if but one of the two be less beautiful*.

CHAP. V. Of the Harmony of Colours.

THEY, who are conversant with Books, are sensible that few Authors have written of the *Harmony of Colours*; and what they have done is so obscure and unintelligible, that I shall endeavour to make the Point clear.

It must be granted, that in every Part of the Art Nature is our Pattern, since she disposes herself in the most perfect Manner. If we at any time discover something fine and pleasing in her, (which we often





G. de Laireffe. inv.

I. Carnivham sculp.

often do) and yet know not the Reason why it has such Elegance and Decorum, we ought to consult the Rules of Disposition and *Harmony*, and examine with which of them the Objects agree; by which Means we shall soon apprehend what *Decorum* is, and on what Reason founded.

Harmony proceeds from placing faint Colours against strong ones, and the contrary; wherein such an Union appears, that the one seems naturally to flow from the other, as in this Instance: Let us suppose an Ordonnance to be divided into three Grounds, or Distances; place the principal Figures in the middle on the Fore-ground, and let some of them be strongly coloured, and the whole Group as strongly flung off by a shady hollow Rock coming behind them; place to the Right, on the second Ground, some Figures beautifully coloured, yet a Tint darker than those on the Fore-ground; and behind them, an airy, greyish-green Bush; and further on, a light Off-skip, filled here and there with small Trees: Let this Bush be a Tint darker than the second Ground-figures; on the left Side of which Ground, place other Figures, as of Girls and young Children, in faint-colour'd Draperies, which, tho' coming against light Buildings and the blue Sky of the Offskip, will notwithstanding appear beautiful and harmonious: Now, in such a Disposition, we are enabled to perceive *how each of the three Parts keeps its Distance by the Nature of the Ground behind it*: The foremost, as the strongest, and consisting mostly of Light, approaches with Force against the greatest Shade; and those on each Side, tho' almost as light, yet are limited by their *back Grounds*, which differ but one Tint from them; whereby they appear neither further nor nearer than they really are: From all which Premises we may plainly perceive, that granting *those three Parts*, or Groups, had *a like Strength and Colour*, yet they may, by means of their *back Grounds*, be brought down in such a manner, that, at pleasure, *only one of them shall predominate, and the other two retire*: Would you have the foremost Figures dark, reverse your former Conduct, and your Purpose is answered. Thus you may easily join Grounds and Objects in order to fetch out *Harmony*; and by *Harmony*, one of the Perfections of a Painting.

But the more clearly to evince the Force of Colours against proper Grounds, with respect to *Distance*, I shall explain the Matter in a second Example: See *Plate XXII*. I represent the Boat, as the nearest Object, gilt with Gold, and strongly glittering against the Shade of the Trees, and Rock; to the foremost flying Figure, on the same

Distance.

Distance as the Boat, I give a light Red Drapery against the Shadiness of the said Rock, in Force equal to that of the Boat; the second flying Figure, somewhat further in, has a green Drapery, also light against the Rock, where, being a broken Colour, it becomes fainter; and the third, which is further in Shade, and has a dark Blue Drapery, is flung off, and keeps its Place against the furthest Part of the Hollow of the Rock, which, with the yellowish Blue Sky next it, is lightish: The standing Figure, in the Stern, or Off-part of the Boat, is more strongly set off, by a dark and warm Yellow Drapery against the aforesaid Hollow, than the Blue Garment of the hindermost flying Figure, and less than the Boat's Head and Timbers which have the greatest Force, as being the greatest Part doubled by the Reflexion in the Water: On the River-side, against the Trees, are seen other Figures, (partly naked and in faint-colour'd Draperies, *viz.* Apple-blossom, light Changeable and White, intermixed here and there with Yellow) and their Reflexions, and that of the Green of the Trees in the Water: Now those Figures, tho' faint and light, are, in their Diminution of Force, in the same Degree with the middle flying Figure, as having the same Distance, and being of the same Nature, and composed of broken Colours: So also the Red of the foremost flying Figure agrees with the Yellow of the Boat, both being strong Colours: The Rowers are in dark Blue.

Tho' this Example sufficiently enables us to manage any Ordinance whatsoever, yet I mean not that there must be always forwards a yellow Object; behind it, a blue one; and in the middle, a Green, Purple or Violet; for you may *chuse what Colour you please*; as, instead of this gilt Boat, a red one; and give the fore flying Figure, instead of a Red, a yellow Drapery, assigning to each a proper *back Ground*: Altho' the Yellow of the Boat, and the Red Garment of the Figure are strong Colours, yet they are distinct in Nature; for as the Yellow is in itself lighter than the Red, so the Red requires a darker Colour than the Yellow, in order to be flung off: Again, if instead of the Figures by the River-side, which are clothed in Apple-blossom, Blue, &c. we would use other Colours, as Green or Red, we may do so, provided, as before, we give them such a proper *back Ground* as will fling them off, with respect to their Distance; for it must be remarked, that, altho' they are distant, yet there is no Necessity for giving them faint or broken Colours: *'Tis a Maxim with me, that any Colour, how strong soever, may be moderated and restrained according to its Distance*; the Colours in this Example are disposed according to their Ranks

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Ranks, (the strong ones forward, and the weaker, in Degrees of Distance, according to their Natures) only to shew the Method of placing them; in a Word, *Whether they are to approach, because of their natural Strength, or to retire by reason of their natural Weakness.*

But it's scarce possible, that in any Subject all the Colours should, according to their Natures, happen to fall so advantageously, and therefore we may, on any Occasion, alter them; for Instance, if, instead of the gilt Boat, we were to introduce a Piece of white Marble, adorned with Mouldings and Bas-reliefs, and strongly lighted; the Visto behind, turned into a close Ground, and the Trees behind the Stone-work, instead of greyish, more sensible, warm and approaching; this Stone, I say, would have the same Effect as the Boat, and come forward with Force, tho' White, we all know, is not so strong a Colour as Yellow: For herein it will happen as in a Camp, where, in the General's Absence, the Lieutenant-general commands; and in a Company, the Lieutenant for the Captain, and the Ensign for him; even the Serjeant is not without his Power; therefore when strong-natured Colours are not in a Picture, the weaker supply their Places, in a greater or less Degree as the Matter requires; wherein lies the *Crisis* of the Management: Let me add to this Instance of the white Stone-work, that it must be the strongest and most catching Object in the whole Ordonnance, and that no strong Objects must come near it, to lessen it's Force, or kill it, unless they be weakened, and brought down either by Mistiness, or by means of their Back-grounds; whereby they may then have *no more Force than a broken Colour.*

CHAP. VI. *Of the Disposition of irregular Objects; and Light against Darkness; and the contrary.*

THE placing and ordering of Objects is of great moment; for if, after we have chosen them all most beautiful, we dispose them carelessly, they will abate of their Lustre; again, a good Disposition will make an Object, tho' unelegant in itself, look agreeable. To give some Examples of it, I shall begin with Plate XXIII.

On the Fore-ground, on the right Side, is lying an overset Pot against a large Stone, and both of them strong and warm in the Light, against the Darkness of some high Trees which are on the second Ground. On the third Ground, *lower* and by the Water-side, rises a column'd Build-

Building, which is light again. In the middle of the Piece, the Horizon appears very *low*, with some Hills; and on the Fore-ground, are three Figures making the greatest Group, and mostly in warm and dark-coloured Draperies, against the Faintness and Light of the Offskip. On the second Ground is a young Man, who, with the House, at the Door of which he stands, is *below* in the Shade, occasioned by the Ground-shade of the Trees opposite to it; this House is of Free-stone, and therefore light against the blue Sky. The Fore-ground has no Verdure, and is all light, chiefly about the Figures.

This Sketch shews us the *Irregularity* of Objects in an Ordonnance, and how we ought to dispose them according to Art; *some high, others low*; together with their Force, in order to create a diversified Decorum. By *Objects* I mean both the moveable and immoveable, *viz.* Men, Cattle, Birds, Trees, Hills, Buildings, &c. as well horizontal, as falling back behind each other.

As to *Force*, it consists in Light against Darkeness; and the contrary; for (except by the Diversity of Colour) there is no other way than this, to set off Objects against one another.

We have said, that the three fore-ground Figures are strongly coloured, and come against the faint Offskip; whereby I shew, that in one Piece there ought not to be two Lights on the same Ground, altho' they are both strongly set off, but that one Part must consist of strong Light, and the other of Darkeness. It's also easy to conceive, that the three Figures, because they come against the light Offskip and not into Shade, must needs require dark Colours: Contrarily, the Pot and Stone are set off against the dark Trees, by a general Rule, that when there are some *light Objects* on one Side of the Composition, those on the other should be *dark*.

Let us now view a second Example in *Plate XXIV.* as being an Observation depending on the former, seeing neither can subsist without the other. This tends to illustrate the Management of Lights, both *above, on each Side, and behind one another*; and that we ought always to order after such a Manner; when the former Example shew us the Irregularity of Objects in their *high and low Disposition*.

The forward sitting Figures are, with the first Ground dark, as being shaded by a driving Cloud; so also is the walking Figure down to its Middle. The Building on the second Ground fronts the Light, together with the two standing Figures, which are set off by the dark Side of the House. The three hindmost Figures are in the Shade of the same Building, against the Sky; which is their Ground. The

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Column, also on the second Ground, is almost to the Top in Shade against the hindmost Trees, which run to the Point of Sight. The Man is half again in the Light against the dark Column; and his under Parts, (which with the first Ground are dark) are set off against the second Ground, which is light.

But 'tis not sufficient to place here or there a Ground-shade; we must also shew the Occasion of it, that it may not be asked, what caused it; for all Shades are not alike; some are more dark, others more clear; moreover, they *differ also sometimes in Colour*; wherefore it will not be amiss to say something of it here, tho' we shall treat of it more at large in it's Place.

The Ground-shade of Trees often appears less or more Green, according to their Transparency or Closeness. The Ground-shade caused by driving Clouds is faint, and has no other Colour than that of the Air between. The Ground-shade of a red, green or blue stretched Curtain is also of the same Colour. Those of an House or other heavy Piece of Stone-work are grey and dark, &c. But to return to our Subject.

It's plain, that what is demonstrated in these two Examples, touching Light and Darkness above, on each Side, and behind one another, is the same when reversed; namely, if that which is now Dark were Light; and the Light, Dark. It's also indubitable, that if one of the Lights were taken away, the Ordonnance and agreeable Harmony would be spoiled at once; even so much, as not to be brought right again without a general Alteration; for Instance, suppose the walking Person were dark above, how could he be set off by the Column? Since we have before said, that Darkness against Darkness is improper; and were the Column to be Light, how should we manage the Sky? And if the Sky were Dark behind the Column, that would be as bad again; for the whole fore Ground and all upon it are dark; and the second Ground is light again; wherefore every Thing would be in Disorder and indecorous: From these Premises we may plainly perceive, that this is a constant Method for Management: And when a good Disposition of the Colours, according to their Qualities, is joined to it (for we know, that Objects have various Colours, of which we can chuse the most proper) the Decorum will still be the greater, and the Eye more pleased: *Trees*, tho' they appear always green, are yet diversified according to the Season, and their Natures: Some are Sea-green, others deep Green, this Russet, that Grey-green, these again light Green, others dark Green: *Grounds* likewise differ; as Hilly, Sandy, Clayish and Muddy: *Stones* do the same: All which, we have fully shewed in the first Chapter of this Book. As for

Men, none excepted, what Colours have they not? In fine, he who well understands the ordering of the Colours, and the suiting them, will never be at a Loss.

But let him especially observe, that in any Ordonnance, whether of History, Landskip or any other Branch, one Side must be contrary to the other, not only in Light and Shade, but also in Height and Depth.

The Designs of these two Examples are not much unlike that in the foregoing Chapter; yet here is greater Variety; for the former was, of the Force of Objects, either dark or light, against contrary Grounds; whereas these, tho' grounded on the same Observation, shew us how they are to be ordered *above one another*, when it so falls out: For Instance, we see a Group of Figures on the fore Ground, against another on the second Ground, *somewhat higher*; and that, against another *still higher*; and so on, to the Cieling or Sky: We have shewed, in Chap. 4. how we ought to set off Objects *behind one another*, and to unite them with the Ground; but these Examples teach, first, how light and dark Objects *above one another* ought to be managed, so as to serve each other, and that each may keep it's Distance. Secondly, How, for want of Shade, we must make shift *with the Assistance of Colours*. Lastly, How irregular Objects ought to be placed against each other; which is the Soul and Life of an Ordonnance, especially where there are many People. But 'tis not confined to human Figures; for it respects all Sorts of Objects, whether Grounds, Hills, Ballustrades, Battlements, Windows, Roofs, Clouds and Sky; in fine, every thing we can see rise behind any Thing else, whereon People can appear. Speaking of Clouds, it must be observed, that we may represent Figures flying in the Air and sitting on Clouds, in the same Manner as on the Earth; a Matter of principal Concern on such an Occasion, where the major Part of the Objects consists of *Height*, and many are at a Loss in the different Lights, Colours and Tints. Wherefore, docible Artists! Regard this as an infallible Rule, and consider every Thing which I have laid down in the aforesaid Examples, to prevent your falling into the Mistakes which are herein usually committed.

I shall now subjoin a third Sketch, *Plate XXV.* touching the *Crossing and Going off of Objects*, as a Sequel of the two preceding.

See in this Example, a Boat going off against a cross Height, or earthen Wall, whereon divers People are leaning by one another; who, with the Trees rising behind, break the Regularity of the Wall: The approaching Figures appear again against the Offskip, which runs across.

The





The Boat is in a strong Light against the shady Wall, which ends in the middle of the Piece; where the foremost approaching Figures are set off with Light both against it and the hindward dark Figures, which have their Effect again against the Light of the Buildings in the Offskip. The Sky on the right Side of the Piece abounds with heavy hanging Clouds; and on the other Side are none, or very small ones.

Here we perceive, first, a *great Motion* in the Disposition of the Objects; which cross each other up to the Horizon on one Side; and on the other, the contrary; which causes an *agreeable Variety*; especially, as there are some Objects going off, which shew the Point of Sight: The second Observation is, the *Harmony of Light and Shade*, as in the former Examples.

This Example then shews, what Methods we may take, in order to fetch out such Effects; and 'tis for that Reason, that this Point is exhibited severally, and in different Manners, which we may make use of as Occasion offers, as much or as little as we think proper; tho' never too much; since *Variety* tires no one, but is always pleasing: As here a Visto, there Boscage, Houses, &c. here, a winding Road, there, again a Building hiding, Part of the Offskip; here, a level Ground; there, a River beset with Trees, partly running towards the Point of Sight, and then bending, either to the right or left cross the Piece round a Rock; and at last to disappear. Variety feeds a continual delightful Desire; but we must know, that it principally respects Ordonnances in the open Air or Landscips.

CHAP. VII. Of Agreeableness in irregular and contrasting Objects.

IF we have not Knowledge in Composition, all that we endeavour at is Extravagancy; even should we bring out a good Disposition, it would be owing to Luck; when a well-ordered Piece, tho' indifferently coloured, will always have an *Harmony*. The Truth of this I find clearly evinced in irregular Objects; which give Life and Motion to an Ordonnance; as we have several times shewed in treating of *Ordonnance*, and also in the first and last Examples of the foregoing Chapter.

This Motion is happily fetch'd out, if the contrasting Objects be considerately joined; for by this means they will meet each other so

and in a manner, that they will be agree-

agreeably as perfectly to please the Eye; not as placed thus by Nature, but as the Result of an artful Composition.

By the *Irregularity of Objects*, I understand their *Forms*; as when one is high, another is oblong; this pointed, that square, round, oval, &c. But 'ere I proceed further, I shall shew the easy Method I took in order to get the Knowledge of *Irregularity*.

First, I drew all sorts of Figures in different Actions, as sitting, standing, stooping, lying, walking, &c. and cut them out with Scissors. Next, I made a Sketch of my Ordonnance, and laid it down flat, and put my cut Figures upon it, moving them about till I was satisfied where to place a sitting, standing or lying one; how many suited here; how few, there; and thus, after much shifting, I brought forth a good Ordonnance; which I then designed fair, making such Alteration in the Actions of the Figures as I thought proper, yet retaining their Postures in general; leaving large and standing ones where they ought to be, and the small ones lying or sitting in their Places: And so forth.

By this means I have found, that a *Landskip*, with many and *small Figures*, ought to consist of *large* By-works for setting them off, *viz.* large and close Trees, heavy Stone-work, broad Grounds, &c. And *within-doors*, in a Palace or Apartment, there ought to be, behind *small Figures*, large and flat Walls, with few Ornaments; for were they to consist of many Parts, all would seem alike large; and were we to place by *large Figures* some *large Parts*, all would appear *small*; or, to speak better, *equally large*. A large Object must make another small; an oblique one, another erect; and a square one, others pointed or round; for Contraries must be brought together, that the one may shew the other.

It is the same with *Light*: If a large Part consist either of Light or Shade, let one be the Ground for the other; for Instance, if, on the second Ground, a large Part be in Shade, let the third have some sharp and glittering Lights; this will help the broad Shades and wanton Lights: But those two Choices require a different Management; the *Principal* ought always to precede, and the other to be subservient to it: In *Landskip* the *immoveable Objects* predominate, and the *moveable ones* serve only for Ornament; contrarily, in an Ordonnance the *Figures* are first disposed, and then the *By-works*; for when we say, that an upright standing Figure must be placed by a bending Tree, and a crooked Stem, by a standing Figure, we understand by the former the *Stem* to be the *Principal*, and the Figure the Assistant, if in a *Landskip*; but
in

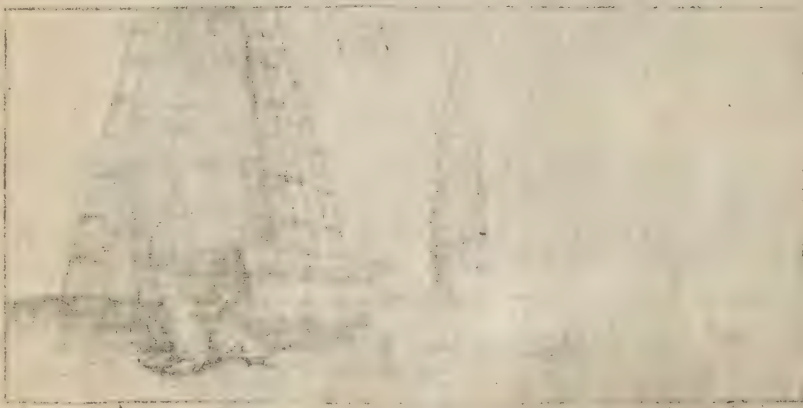
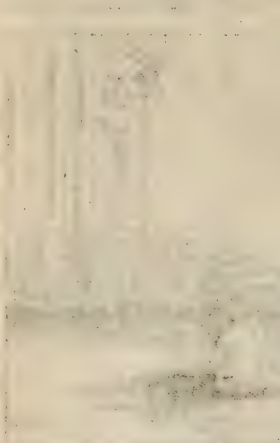
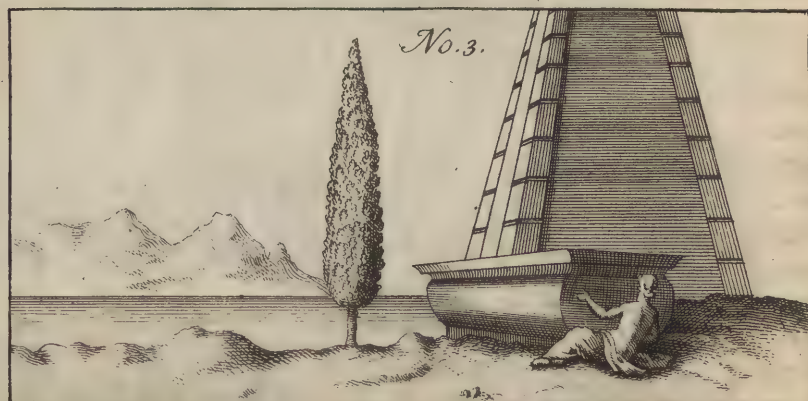


Plate XXVI.

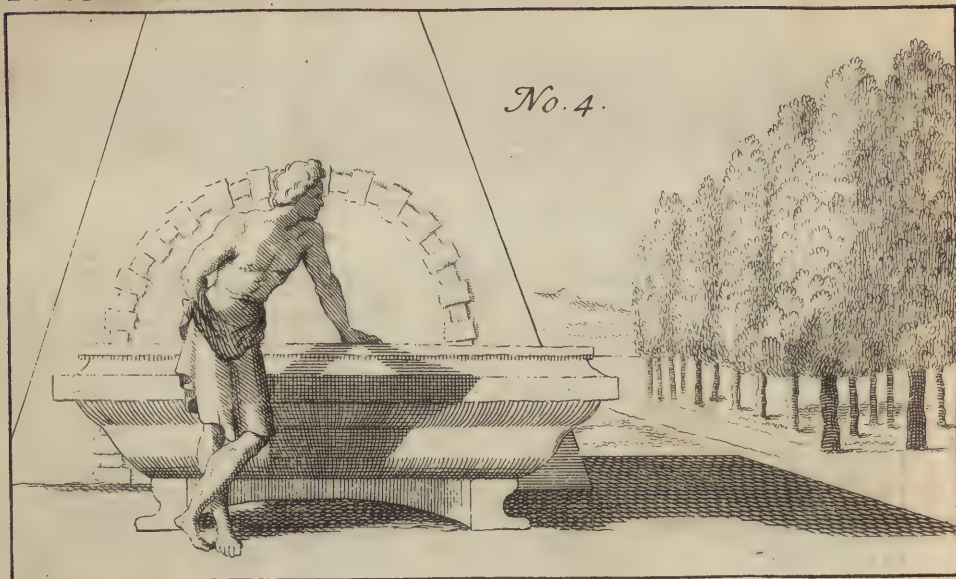


G. de Laireffe inv.

J. Carnivicham sculp.



Plate XXVII.



G. de Loireffe inv.

I. Carnwitham sculp.

in an *History*, the *Figure is principal*: Thus it is also in an *Apartment* with Architecture, Statues, Bas-reliefs and other Ornaments.

The *Irregularity* of Objects does therefore give a particular Decorum and Elegance; for what Satisfaction would it be to the Eye to see some beautiful Grapes and Melons lye each in a separate Dish? But if Grapes, Melons or other Gibbous, round, oval and large Fruits were grouped together, they would add a Lustre to each other.

We know, that a small House visibly magnifies a Temple or Palace; and that a long and low Building makes a Tower or Mausoleum look high.

Such Contrarieties as these are many; and, to name them all, would be as tedious as impossible; wherefore I shall content myself with mentioning some of the chief.

Plate XXVI. The Example No. 1. with an *high Horizon*, shews the ordering of Objects according to Perspective; the Steps A run up against a Parapet; the Figure B sits on the Ground, where the Steps rise; and forward, where they sink, stands the Figure C. The Point of Sight D is on the Horizon.

No. 2. shews the contrary of the former, when the *Horizon is low*.

No. 3. is the same as the before-going, with a low Horizon.

Plate XXVII. No. 4. shews that *lying Objects* require standing Figures.

No. 5. Is the contrary; by *lying Figures* ought to be introduced *high standing Objects*, viz. Columns, Trees, and the like.

With a *Pyramid* ending in a Point, or an high and narrow square Stone suit *stooping, sitting, and lying Figures*; also *standing Figures*, but mostly in *Profile*.

Under, or with *Statues in Niches* or on Pedestals agree *no set standing Figures*, unless one be *sitting*.

With *thin Bushes* or cut Coppices suit best *standing, leaning and stooping Figures*; but *not any lying or sitting*.

Against an *elegant Stone*, with Bas-reliefs, ought to be *Figures with flat and broad-folded Draperies*. The contrary is also good.

With a *strait-coursed River, broken Shores and Banks*.

With *lying Cattle, standing Men*; and the contrary.

With *Horses, Asses and Cows*, agree *Boys, &c.*

With *Sheep, Goats and other small Cattle*, suit *full-grown People*.

With *flat musical Instruments* suit *round ones*, viz. the Hautboy, Lute, and the like.

With

With a *Timbrel*, a *Cymbal* or triangular ringed Iron, &c.

But when any thing is introduced into an Ordonnance to create a Contrast, the principal Piece which we would break by the By-work, must always predominate.

CHAP. VIII. *Of strong Objects against faint Grounds; and the contrary, or, Darknes against Light, and Light against Darknes.*

HA V I N G already spoken largely about the Management of the Colours, which is one of the capital Parts of Painting, I have taken great Pains in building some Rules thereupon, with a View, that when Occasion required, I might give good Reasons for so doing. Under my present Misfortune this Comfort is left, that I now have nothing to hinder what I firmly purpose, and therefore can consider it with more Vigour than ever; I even imagine it in a degree equal to Nature herself, since I know perfectly the Strength and Nature of Colours and their Effects.

Consider then the following Example, *Plate XXVIII.* whether it be of Moment.

The Man A in a warm Fillemot Drapery, is against the faint Offskip: The Woman B in a light blue Drapery against the Trees behind her: Or, A beautiful Sky-colour Blue, and B pale Red: Again, A dark beautiful Red, and B Rose-colour: Or, A Purple, and B White; these are the principal and most suitable Alterations, besides changeable Stuffs.

Some perhaps may ask, whether the blue Drapery, which we place here against the Offskip, does not contradict what we have formerly said; namely, that Blue is reckoned among the weak Colours? And yet here we assert Warmth against Faintness, and the contrary: To which I answer negatively; because we call warm Colours, those which are pure and unmixed, *viz.* beautiful Sky-blue, beautiful Yellow and beautiful Red; whereas, when those Colours are mixed with White, their Warmth no longer subsists; *because their Darknes gives the Glow*: We see, on the contrary, that light Blue, light Yellow and light Red, even White itself, serve for weak Colours against the dark, as this Example shews.

The Reason why A ought now to be of a single or capital Colour, is, because the Offskip, being made up of so many tender and faint Colours,





Colours, shall have no Communication with it ; which makes the one *the better retire*, and the other *approach*. B does the same contrarily.

This small Example is of such a Nature, that any Ordonnance of what Kind soever, as well within Doors as in the open Air, taken from it must be good.

If we introduce, instead of the Offskip, a Building with Bass-reliefs, Figures or other Ornaments, of a weak Colour, or else of Marble, it will answer the same Purpose ; and if, instead of the Trees, we exhibit a Curtain, Grotto, Rock or other Building of warm Stone, it will be the same again, with respect to Colour : But if A come against a flat Ground, of one Colour, whether Grey or White, then that Figure may be of different Colours, or changeable Stuff. Likewise if we place B against an Hanging, or a party-coloured Ground, that Figure must needs be of a single Colour or Drapery ; wherefore we are enabled to judge how far this Observation extends.

Yet as this Example shews only Light and Darknes, we shall sub-join another in *Plate XXVIII.* aforesaid, with *a third or middle Tint* ; which, with the former, will suffice for giving a right Notion of composing all Sorts of Ordonnances, as well within Doors as in the open Air, as before said ; altho' the Design were to consist of 2, 3, 4 or more Groups ; *observing the Grounds against which they come*, whether faint, strong, distant or near ; to the end those Groups may, by the Force of light or weak Colours, obtain their due Beauty ; I speak not in reference to any one in particular, but all in general.

We find, that when dark Colours are placed against a faint Offskip, they are visibly set off, and make the one appear distant, and the other near ; and the more, when we set some light and weak Colours on the fore Ground, whereby they still have a greater Effect ; as we may observe in Figure A.

From which Premises 'tis plain, that the same can be effected by the contrary Method ; so that the Argument of some, namely, that strong and warm Colours ought always to be placed forwards, in order to approach the more, and the weak ones to be in proportion to their Distance, the fainter the further, is intirely overthrown for want of considering, that the Stress lies *mostly in the back Ground*.

The Example now before us is like the former, the fore Ground excepted, which is added to it, the better to explain our Meaning in the ordering the Colours to advantage ; by which Method we can dispose our Ordonnances with ease, and so as to fetch out a beautiful Harmony. See *Plate XXVIII.* aforesaid.

I place, on the left Side on the fore Ground in the Grass, a sitting Woman, with her right Leg fronting the Light, having a white under Garment, and over it a red one. She rests her right Hand on a dark greenish-blue Pot. A little further behind her stands an half Column of grey Stone ; which sets her off, and whereon leans an old Philosopher drest in dark Blue, having on his Head a Crown of green Leaves. On the right Side, on the fore Ground, which is sandy, and here and there intermixed with Russet, lies a large flat Basket of a dark russet Colour, and in it is a large *Italian* Pumpkin, on a beautiful dark blue Cloth spreading, half out of the Basket, on the light Ground. By it stands a Girl, drest in Rose-colour, holding her Lap open. Behind her appears an heavy white Terme. And, on the left Side from her, stands a Woman drest in light Violet, who is putting a Garland on the Terme. The Girl is in Profile, and the Woman fronting. The Philosopher shews, to the Woman before him, the Terme, which she turns towards and looks at. The Terme, Girl and Woman are close together, making with the Ground a great Light ; against which the Basket is strongly set off.

CHAP. IX. *Of the Painting Objects dustily.*

THERE is still one Thing which many Painters carelessly pass over, tho' very useful and elegant, if well and naturally observed : It relates to *such Objects as are dusty*, as well in Rooms as in a Garden ; for tho' the former be sometimes swept, and the latter cleaned, yet Pedestals, Ballustrades, Parapets, Vases and Statues always escape ; Galleries and publick Places for walking in, are likewise seldom cleaned : It is therefore, in my Opinion, very improper in those, who with great Care represent the *Pavements* of the said Places with *Stones of divers Colours very distinctly jointed*, one dark, another light, *without the least Spot of Uncleaness* ; which makes it very difficult to get a good Decorum, or cause those Pavements to *look flat*, without Offence to the Eye ; causing moreover an excessive Stiffness, be the Colours ever so well ordered ; whereas usually in a large Apartment, daily walked in, we cannot, in the aforesaid distinct Manner, perceive what the Colours of the Floor are, except towards the Extremities and next to the Walls ; wherefore *the Middle*, where is the most walking, *must appear dull*,
unit-

uniting, and almost of one Tint. Some Painters express the Compartments of such Floors so distinctly, that you would even imagine *they were wet*. I grant indeed, that sometimes in the Life it is so, by means of the dark Stone; yet if we break and make them a little lighter, they will then *not stare so much*, and yet be no less natural: As if an Apartment were surrounded with a marble Surbase, and in the middle of the Room were a gilt Cistern, by which the Floor may very well appear *strong*, because of its Agreement with the Marble, and the glitter of the Cistern.

For my part, I should rather chuse a plain Floor than a comparted one; but if we lie under a Necessity to introduce the latter, the best Method will be, to unite the Colouring in such a Manner that the *Tints differ but little from each other*.

This Observation does in an especial Manner affect *Landskip*; since 'tis certain, that the Parts which abound with Trees, whether Woods or Sides of Roads, are subject to Rain and Wind; and, by means of Dust or Sand, the Greens, Tombs, Pyramids, Vases, and all other Objects in such Places, are so sullied and covered, that the true Colours of the said Objects are hardly perceptible: For Instance, in such a Place as we now speak of, stands a red Tomb on a black Plinth; now, if we make this Tomb or Plinth too dark, or too strong, it will look as if it had been *washed*; whereas contrarily it ought, by means of the Dust of the Branches and Leaves which sometimes fall on it, to be so covered over, that we shall scarce perceive, whether the Tomb be red, or the Plinth black.

Altho' some may think this Observation too trifling and far-fetch'd, 'tis nevertheless highly necessary, in order to find, besides by other Methods, the *Likelihood* in a Picture; whether it be, for breaking thereby, in some measure, and uniting Objects, which, through the Nature of their Colour, would have too great a Force, or for any other Cause; yet not without Reason, that it may not appear too affected.

But here, methinks, I hear some object, that if we thus observe in every thing this Dust and Sully, long Gowns and train'd Cloaths cannot be free from it; especially those of Women, which are commonly of beautiful and light Colours, and must consequently be at the Bottoms, as well as their white Sandals, more or less dusty, to the no small Laughter and Wonder of the People: To which I answer, that I should more wonder, to see a Person come dry out of the Water, than clean out of Dust and Dirt; for tho' we do not see it observed by others, who have always made the Sandals beautiful and white, even

those of a common Soldier, as well as of a General; and a train'd Gown the same; yet I say, that this Observation does not tend to *countenance Mistakes*, but to make us mindful of the *Natures of Things*, and to express them in our Pictures *with all Likelihood*, more or less as the Matter requires, not superfluously, but in Moderation; a Virtue which, taking place in other things, should not be neglected in this Point. A judicious Master will observe an *Equilibrium*, in order to prevent Aversion, since Things *too beautiful* are unnatural, and those which are *too dirty* disagreeable to every one. This Management would also not be justifiable, could we not, as I have said, perceive the Reason of it; as in poor People, Countrymen, and such like, with old and tattered Cloaths, which wear not without soiling and gathering Dust.

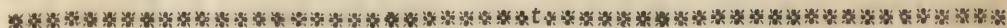
But this Observation is of no use to those, who, not apprehending the Causes of Things, will have every thing as beautiful as possible; whereas *Likelihood* should appear in all Parts. *Prudenter agendo.*

The End of the Fourth Book.





T H E
ART of PAINTING.
B O O K V.
Of LIGHTS and SHADES.



CHAP. I. *Of the different Lights of a Picture.*



JUDGE this Point to be one of the most important in the *Art of Painting*; for without a thorough Knowledge of it 'tis impossible to make a good Picture; wherefore I shall shew all, that by Discourse I can bring forth, as the Result of what I have learned by many Observations and long Experience.

Of a common Light.

Objects, in a common Light, have no broad sharp Lights, and their Shades are uncertain: The second Tint and Shade keep their own Colours much better in a clear Air without Clouds; because the Objects, being lighted on all Sides without Vapour, appear sensible, and more relieved than in Sun-shine. This Light I think best for Pourtraits, and such Objects as we would have enlightened from without the Picture; as an open Gallery or such like Place; and tho' the Objects thus lighted have

no great Force, we nevertheless find, that the *main Touches both in Light and Shade are stronger than in other Lights.*

This Light gets great Elegance and Advantage by *low Horizons*; when it makes greater Shades; as under the Leaning of Trees, Mouldings and Projectures of Buildings, and such like.

Of the Light in a cloudy Sky.

We need not wonder, why the Objects in a cloudy Air appear more sensible than in Sun-shine or clear Weather; because the Air or Vapours, being mostly exhaled, leave the Objects below *without Mistiness*, and thus afford a much sharper Transparency for viewing every thing, without the least Obstruction; for which Reason, Things in a cloudy Air, seem less to go off from us, and appear *dark and near*, and of a more beautiful Colour; especially the Green of Grass and Trees.

Of a Sun-shiny Light.

Objects enlightened by the Sun are more or less misty, as the Sun shines strong or weak; for this Reason, that the Atoms or Motes between us and the Point of Sight seem more dense, by the Strength of the Sun, than in a common or clear Light; and are more or less tinged; by which means the *Shades of Objects become faint at once, and go off more suddenly*, than in another Light; wherefore we may easily conceive, that, tho' the Shades are broader, and more sensibly limited, than in another Light, yet they appear not so sharp as some Masters have, by Mistake, expressed them; especially *Berchem*, in his Objects less than the Life; this indeed would be well enough in *covered Places*, as Galleries, Palaces, Apartments, where there is no Air; whereby the Objects then appear more perfect, plain, and less retiring.

Suppose, for Instance, you walk thro' some shady Trees, it is certain, that, coming towards the End of them, you will see the Objects in the open Air plainer and better than in the Field; the Prospective-glass evidently proves this, were the Day ever so clear. Observe then in general, that (as I have said) the Objects grow faint more suddenly and disappear in Sun-shine; which herein principally differs from common Light.

Of

Of the Light in Halls, Rooms and other Apartments.

For Pieces to be hung against Walls of Apartments, the common Light is most proper, if the Disposition of the Light of the Place will permit, as being the most moderate and agreeable when well and naturally expressed. This Conduct then is principally to be observed in it, that the Figures and other Objects be lighted *more or less strong and broad, according to their Nearness to, or Distance from the Light of the Windows*; and, tho' standing on the *same Ground*, they ought nevertheless to be *different in Force of Light and Dullness of Shades*. So also the *Ground-shades* on Walls, Grounds and other Objects, should be, some *shorter, stronger, and more sensible than others*. The *Figures close to the Windows* must therefore certainly receive *their Light from on high*, and have *shorter Ground-shades*, than those which are *further from them*.

But as it may happen, that the Objects, *distant* from the *aforesaid Light*, may receive Light from *other Windows*, so their *Shades* ought *also to break more or less*, and to become *faint*, because they are encompassed by a *larger Light*, besides *Reflexions from the Walls*. The *Shades* of such Objects are also *warmer than in the open Air*, where the *Blue of the Sky* and *Vapours* very much weaken them, and make them faint.

We must likewise observe in general, that in an Apartment hung with *Red, Yellow, Blue or Green*, *all the Shades* of the Objects are thereby *reflected*, and *partake of the same Colour*; but the *Touches and Shades of the faintest Objects* will appear the *stronger*.

A Compendium of the Lights.

In *cloudy Weather*, the Objects are less retiring, more warm, and more sensible.

In *clear Weather* without Clouds, a little more retiring.

In *sun-shiny Weather*, still more retiring, and less sensible.

In *foggy Weather* (as at the latter End of the Year, or in Winter) the most retiring, and more suddenly disappearing.

The grosser the Air, the more Body it has; and the more Body, the more visibly lighted; whereby the Sight is shortened, and the Objects appear more indistinct. Thus much as to Objects in the *open Air*.

These

These four particular Lights, naturally handled, are certain Proofs of a skilful Master; and it would, in my Opinion, look very agreeable, to see such Pieces *hang by one another*, embellished as follows.

In *cloudy Weather*, the Herdmen, fearful of Rain and Storms, are packing up their Baggage; the Sheep every where making towards them, listless and hanging their Heads; which they are driving in an Hurry into the Woods, looking continually at the Sky; in fine, the Bustle is great, and every one in Motion.

In *clear Weather*, the Herdsmen walk hand in hand; others sit here, and there, by a Fountain, in Discourse; a third Group divert themselves with singing and skipping about, and some play on the Hautboy, Fife, Reed or Straw-pipe, Instruments usual among Country-people; and in the mean time their Flocks are grazing in Safety.

In *sun-shiny Weather*, the Shepherds and Shepherdesses sit at ease under their spread Cloaths; some by a Water-fall washing themselves; others sleeping in the Shade of a Fountain, or Trees; their Flocks are grazing up and down in Groups; some chewing the Cud for Coolness, others drinking at a River, others lying in the Shade.

In *foggy Weather*, the Herdsmen are driving their Flocks homewards; walking with Concern, and shrugging their Shoulders, and poking out their Heads, carefully looking to see whether a Sheep or Goat have not been lost in the Fog, and closely guarding the Flock on every Side. The young Women follow, with Cloths or Veils on their Heads; and some are stopping their Noses with them, because of the Stench of the Fog.

CH A P. II. Of the Condition of the Air, or Sky.

THE Sky is a wide Expansion, seeming lower or higher as 'tis more or less replete with Vapours; now the Sky is certainly never without Vapours, since, were there none, it would be every where blue, as well on the Horizon as over our Heads: But we see, it appears lighter next the Horizon than vertically, because the Vapours fog and diminish the beautiful Blue *there*. 'Tis also plain, that the nearer the Air is to the Earth, the more dense and gross it is; and in Proportion to it's Ascent, the more rarified and transparent. The Vapours are likewise more or less sensible in Proportion to their Density or Rarity.

We

We must observe here, that when the Sun rises in the *East*, it is then, in that Part, lighter on the Horizon, than in the three others; and at Noon 'tis lighter in the *South*; and so round; because this large heavenly Body communicates its Influence to every thing near and about it.

I shall now demonstrate, by an Example, the Reason why *the Vapours*, the further they are from us, become the *lighter*: Take a thin Gauze, 8 or 10 Yards long, and strain it, in the open Air, on four Poles; mark each Yard with a Cross-line, numbered 1, 2, 3, to 10; then place yourself under No. 1. and, looking along to the End of the Straining, you will perceive the Blue of the Sky *less* in the second Division; and the further, still *lesser*; because the thin Threads doubling before your Eyes, thereby thicken the Gauze more and more, and abate its Thinness or Transparency; inasmuch that at last *you perceive nothing but an intire white Stuff*.

Suppose now, that the *Stars* were up, and you were to make the same Experiment; you would find them to appear *most distinct in the first Division*, and disappear in Proportion as they go off; which is a plain Proof, that tho' the Air be ever so *Rare*, *forwards* or near, yet, it becomes *grosser*, *the further off*, and consequently *more Body must receive more Light*.

'Tis for this Reason, that the Stars are never seen very near the Horizon; and if we do perceive any thereabout, they are but small and weak.

Between the *Air* and *Water* there is no Difference; the one seems to be an Impression of the other; to wit, both of them light towards the Horizon, and the Air over head and Water forwards both dark.

As for the *Ground or Plan*, which receives its Light from the Heavens, I do not find it necessary to assign other Reasons for proving, that the Case of this is quite contrary to that of the Air; since Perspective shews, that every thing enlightened, if it have but a solid Body, darkens more and more the further it goes off from us: Suppose, for Instance, an open Gallery, 600 Feet long, having an even Floor; you will perceive the *first Foot to be the lightest*, and so on to the further End, *less and less light*. The same may be observed in *Figures clothed in White*, and how much the first will differ from the last. I speak only of what is in the Light; for the Case is quite different with what is dark, and in Shade; as we may see when Figures are dressed in Black, that then they become lighter and lighter by the thickening of the Vapours.

The Objects which appear in a level Field, when the Air is without Clouds, and the Sun, hidden either behind a Mountain or Tree, will receive *Light from all Sides, and yet keep their Relief by reason of their strong and dark Touches*. Their Colours are not broken, but retain their natural Beauty: And tho' the Sun, as before said, be hidden by something, and cannot then shine on the Objects, they will nevertheless receive more or less *Light from the Air* on the Side where the Sun is hidden, without altering the Colours.

That the Blue of the Sky is no Colour, we can plainly perceive by the Objects in an open Field, when the Sun or light Clouds shine not on them, which are not in the least tinted by it; as being nothing else than a vast Remoteness or Height, from whence it comes forth, and therefore not able to impart this Colour to the Objects, as they do their's to one another, for want of Body.

Since we are treating of the Virtues of the Air, it will not be amiss to say something of *its Reflexion*; a Matter worthy of Observation; since in that Point are often committed great Mistakes: And to explain it, we shall exhibit the three following Examples.

N. B. The Numbers signify the Tints; as 1 is one Tint; 2, one Tint darker, and 3, a Tint darker than the preceding.

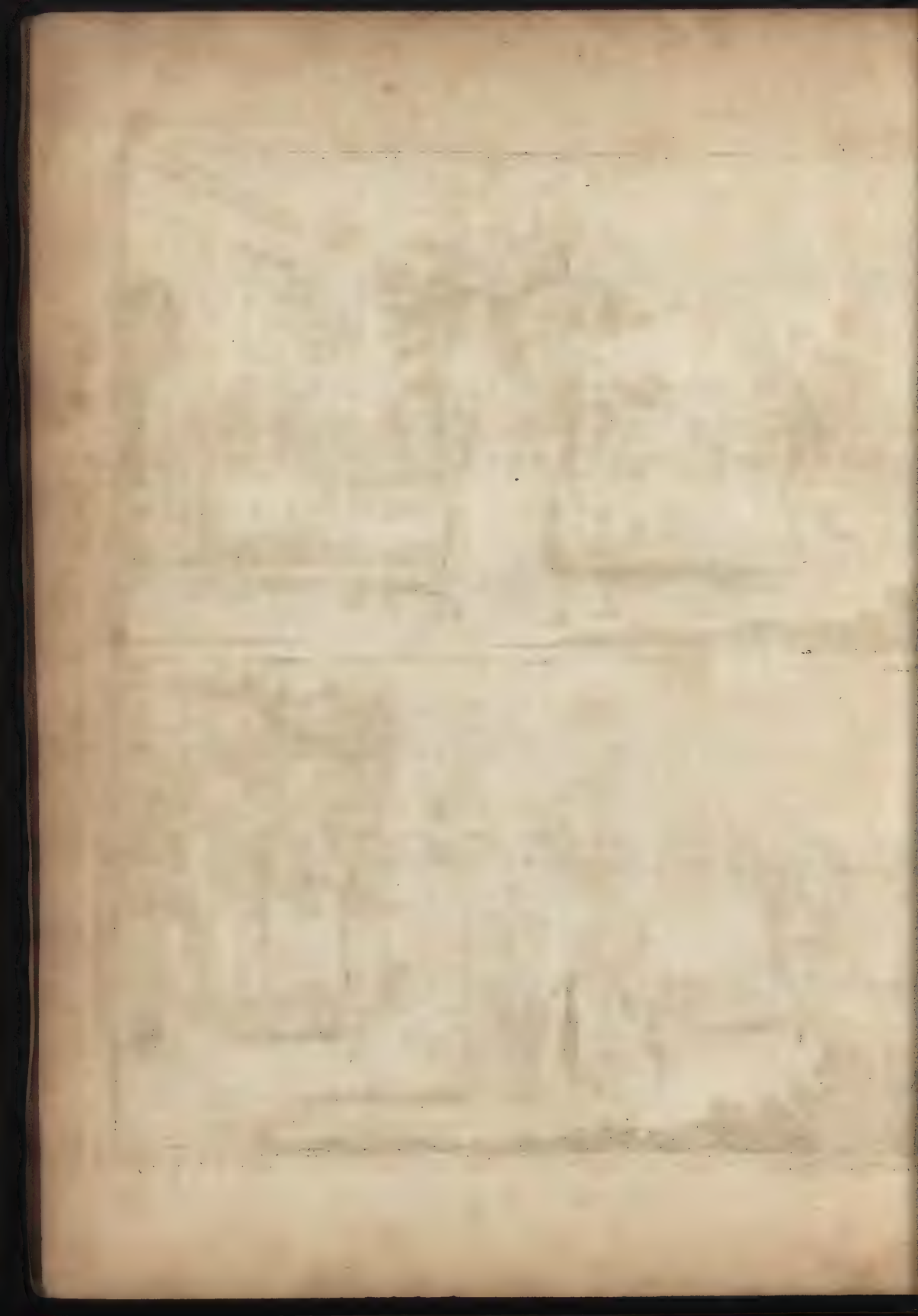
The Figure A, *Plate XXIX.* is a Tint darker in Shade than B for this Reason; that the Trunk of the Tree C has a rough Superficies which can give no Light; and the white House D contrarily can give a great Light or Reflexion; Now if the House were not there, but a level Field instead of it, B would rather be lighter than darker; and if the Trunk and Bushes behind it, were also taken away, those two Figures would have a like Shade: Whereas now we see two Figures on one Line or Ground, one darker and the other lighter, tho' the darkest Shades in the latter keep their own Force; which, did they appear otherwise, would be against Nature and the Rules of Art.

The second Example has the same Observation.

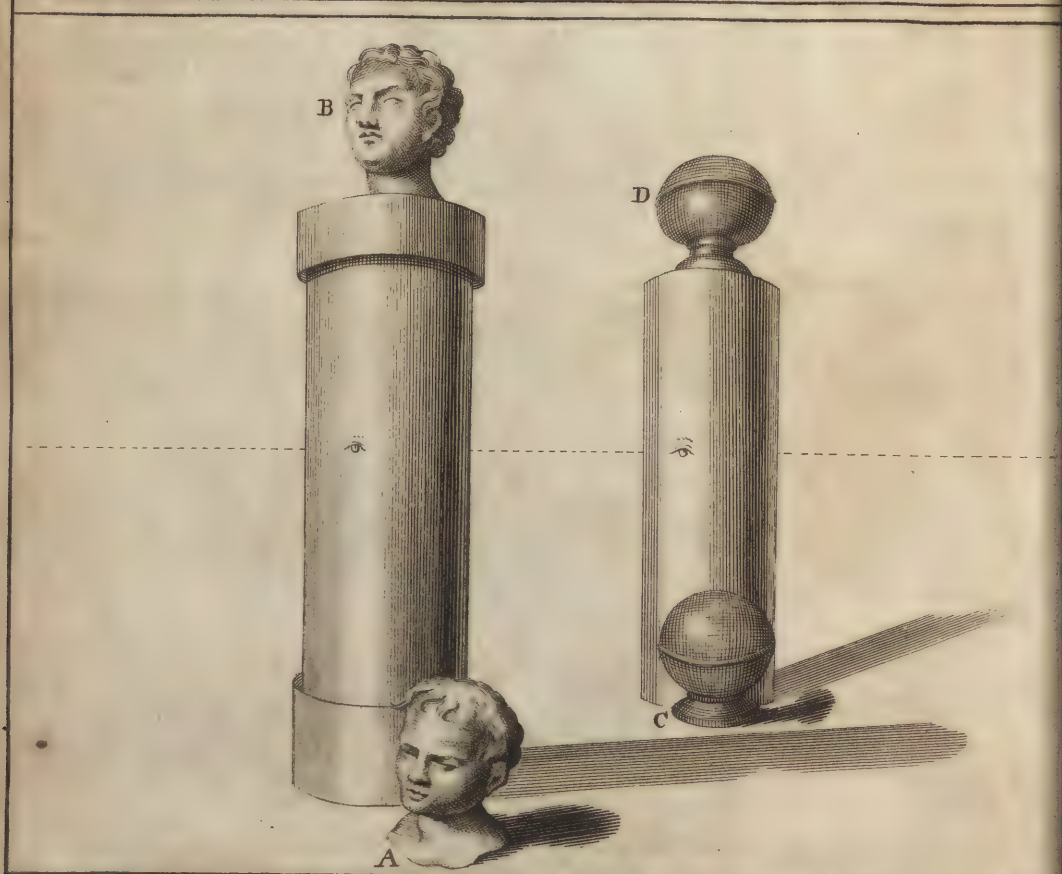
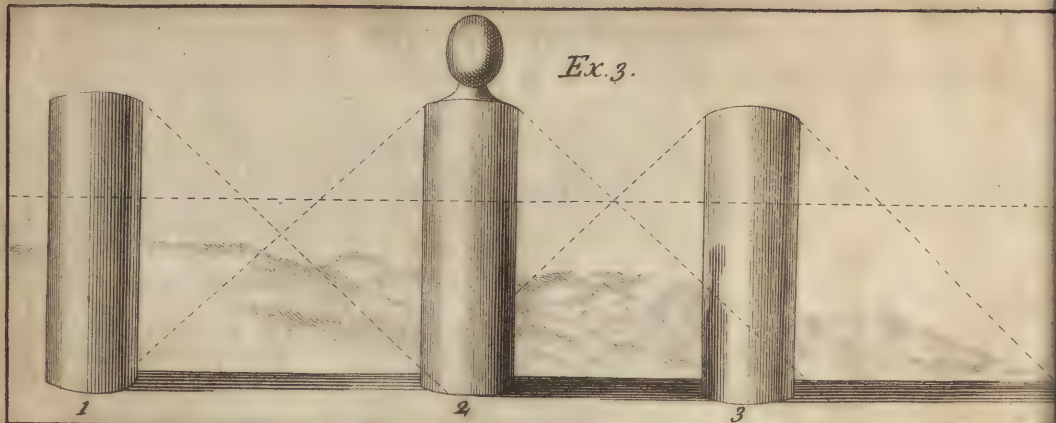
Now I am well assured from Experience, that if we were to give to some (who had never seen this Sketch, or known the Reason of it) an Outline of the following or such a Design, disposed alike, and one Figure as far from the Trees as the other is near it, standing in a Line parallel with the Horizon, in order to shade them according to their own Notions, they would represent them *both alike in Light and Shade*; tho' by an infallible Rule, he who stands furthest from the Trees, have *more Light round about him than he who is nearer*; and therefore it cannot possibly be otherwise than as we see here exhibited; to wit, B one

Tint









Tint in Shade, and 2 in the Ground-shade; and A 2 Tints in Shade, and 3 in the Ground-shade. Now behold the Woman on the Fore-ground, who, like B, has one Tint in Shade, by reason of the Reflexion of the Stone standing near her. The Ground-shade upon that Stone consists of three Tints; and if the Stone, or any such Hindrance were not there, the Air would cause the same Effect, tho' not so strongly.

Some may possibly think, that the House is too far to cause such a Reflexion; and that then the Figure A ought not to differ so much; but I say, that the Trunk C with the *May-bushes* behind, so interpose, that the Figure A cannot receive any Reflexion from the House, and therefore it must naturally be one Tint darker in Shade than B. Would you make a far-fetch'd Opposition, and dress A in White; I say then, that there would be no need either of the Trees or House; when yet it's plain, that the one as well as the other is thus ordered to serve for an Example.

The third Example, *Plate XXX.* confirms the two former; in which we plainly see the Reasons why Objects are *weakened* more or less in their Shades, not only by the Reflexions of other Objects, but also by the *Air* on the left Side; and the Ground-shades the same, which are darkened more or less beyond the Reach of the said Air or Reflexion: As it appears on the three Columns, in which 'tis evident, that the Ground-shades of 1 and 3 are a Tint fainter than that of 2; the Pillar 1 by the Light of 2 and the Air, and 3 by the Air alone. The Pillar 2 is about half-way from the bottom darker in its Reflexion than above, and its Ground-shade one Tint darker than 1 and 3, by reason of its standing nearer to 3, and whereby Pillar 2 comes to cast its Ground-shade on 3, which Ground-shade covers the Light of 3 half-way; whereby this last cannot reflect thus far against 2, nor in its Ground-shade. These Effects happen as well in Sun-shine as common Light, without the least Alteration.

We exhibit here another Example in *Plate XXX.* aforesaid, which affords no less Consideration than the foregoing; and whereby I shew the *Force of Light and the Main-light Touches* upon Objects, and how unlike they appear in *two Objects* alike, according as the Horizon is high or low. A and B are the Instances, and C and D, the Proofs of it, that it cannot be otherwise. The Case is the same, whether the Light be Sun-shine or common; or whether it be fronting or sideways. The Horizon is, as we see, between both Heads, and the Point of

Sight in the middle, or somewhat more to the right Side. The Light proceeds also from the right.

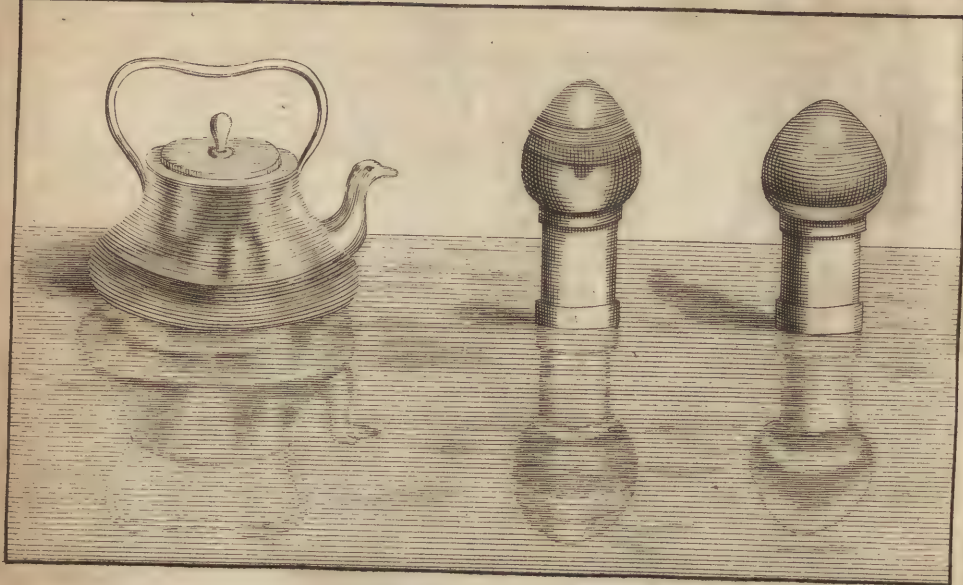
Now consider, how the two Heads A and B, tho' having one and the same Light, differ in their Main-light-Touches; A having those Touches on the Forehead, and all the projecting Parts, as Nose and Chin, under Lip, and so forth; and B having them on the Rise of the Brows, Corners of the Eyes, beside the Nose and along the Cheek, Tip of the Nose and Chin, &c. which *Alteration* is only caused by the *Point of Sight*, according to its Position either *high* or *low*. When the Objects (be they of what Kind soever, if but *smooth* and *even*, as Marble, Copper or the Life itself) stand under an *high Horizon*, the aforesaid *Main-light-Touches* go *upwards*, and on the contrary *descend*, the more the Objects are *elevated above the Horizon*; as we have said, and is here demonstrated; Now observe C D of the same Stuff as the foremost Heads, and lighted by the same Light, where C has a strong Heightening on the rising Part; which descends more or less as it rises above the Horizon.

This Example is of great Moment, and produces uncommon Things; in which we should sometimes be at a Loss, and which would not occur to us in many Years: I speak in reference to those who are too confident of quick Conceptions, and do not duely weigh Things; for it must be allowed, that, without the *Knowledge of Perspective*, it is impossible to trace Truth from the Secrets of Nature, in order to bring it to pass in our Works. 'Tis true, we can imitate the Life, a Gold or Silver Pot, Kettle, Dish or other shining Piece of Household-stuff, as fine as the Life; but may be vastly mistaken in the Uses of them in our Ordonnances, if we do not regard the *Motions of the Glitterings*; which are as various as incredible; and yet all those Things may be easily apprehended, if we understand, and sometimes practise, *Perspective*.

CHAP. III. Of Reflexions in the Water.

THE representing Reflexions in the Water is certainly not of the least Moment, and their Agreeableness makes them worthy to be naturally expressed; but as there are not assigned, or will be found, any certain Rules for them, *without the Aid of Perspective*, so 'tis lost Labour to seek any: For which Reason, some Landskip-painters





G. de Laireffe inv.

J. Curwinton sculp.

ers often pass over the Reflexions in the Water, to avoid the Trouble of Perspective.

Nevertheless the incomparable *Poussin* has not forgot to make use of them, and he has got great Reputation thereby; I speak of *Nicholas*, who was as famous for Landskip as Figures, and who never met with any Difficulties which he did not surmount.

Having earnestly applied to this Point, I considered, whether there could not be found other shorter Means to effect it, than by planning Lines, &c. that so agreeable a Part of Art might not be neglected; and after long Trial I discovered the following Method:

Take an oblong Board of what Size you please, and place thereon some Wax-Figures as close to the Edge as you think proper, or according to their Distance from the Water, which they ought to have in your Picture. Bend these Figures into such Actions as your Sketch requires, and place them, by means of little bits of Wood or Potters-earth, as high or low as you desire; then take a Trough (made for that Purpose) of Lead, Wood or Tin, painted within-side with such a Ground as you want, whether Black, Umber or Terrevert, and fill it with Water, and set it against the Board and Figures, as high or low as your sketch'd Ground directs. Next, fix your Point of Sight; and, after having found your Distance, place yourself there, either standing or sitting, and thus *design the Figures with their Reflexions*; slightly also marking the Shades: Then set your Layman to each Figure, and design it very carefully; fixing the Layman each Time in the Place where each Figure stood, so as to see its Reflexion like that in your Sketch.

Here especially take notice of the Length and Breadth of the Reflexion; for it always shortens more than its Object; because it is so much lower under the Horizon. When you place the Model or Layman as much above the Horizon as it reflects under it, and design it thus correctly, in order to paint after it, you hold the Drawing upside down: Here you will possibly say, that the Reflexion ought to be revers'd; which I do not disown; but then you can make an Impression of your Sketch on another Paper, and thereby perceive the good Effect.

Having proceeded thus far, and painted after your Sketch, you may be assured every thing is right.

But here let it be observed, that the Reflexions must always be perpendicular with the Objects above them, as if growing out of each other; as we may see in *Plate XXXI*.

This

This Method relates not only to the placing of Figures, but *all other Objects* of what Kind soever; as Horses, Dogs, Pyramids, Stones with Bas-reliefs, Vases, Pots and other Things, and whether they be forwards, backwards, or at the Sides of your Painting.

You may, instead of a Water-trough, use a Looking-glass; but 'tis not so natural as the Water, which may be made to look deep or shallow, and as dark or light as you please, by placing a little Mud, Grass or Sand in the bottom of the Trough.

As for the Colouring, Experience teaches, that the more the Water is enlightened by the Sky, the more *uncertain* the Reflexions are; and when the Sun shines directly on the Water, the Objects will appear *much more uncertain*, as well with respect to us, as those who view themselves therein; for the Reflexions then appear only as descending Rays, without any Shape; as we sometimes see by a Candle, the Moon or other Thing, which gives only a Reflexion on the Surface of the Water, whether in Sun-shine or by Night; because we cannot then perceive the Transparency of the Water.

The Reflexions in the Water, tho' it be quite dark and clear, are *never so light as their Objects without; but always a Tint or an half darker.*

Now, to represent the Reflexions in a *running Water*, you must first paint it with Light and Shade, on a Ground rubbed thinly over with a little tough Oil; then take a large soft Pencil, and here and there cross-hatch it. But a better Way, is, to take a long-hair'd Fitch, and make the Strokes as close as the Veins of the Water run, taking Care, not to strike out too much of the Out-line. But as *Glass* is a diaphanous Body, and therefore has *no Constancy* or Fixedness, nor can effect any Thing, but by Means of something else having *more Body*, as by the Earth, which is a firm Body; (this we see, when the Glass is silvered or pitched) so with Water the Case is the same; which will produce no Effect, nor receive the Form of any Object, unless there be a *firm Ground to fix its Transparency*; as we may see by a Piece of Ice.

Having said enough of the Reflexions which concern Objects out of the Water, it will be necessary to observe somewhat about *Objects standing in the Water*; a Point well worth our Notice, on Account of the uncommon Occurrences which happen in it, tho' as little heeded as if they were on the Land, and no Water thereabouts.

We must suppose the Water to be like the Air, and that the Objects, between it and the Air, seen from Top to Bottom, appear the same as if they were uplide down against the Air; there being no other Difference

ference between the Lights of either, than that Water is a little fainter than the Air; as may be apprehended by a Looking-glass, in which, the Objects, tho' they appear ever so plain, do not come up to the Life itself.

These Things being premised, 'tis easy to conceive, that Objects standing in the Water are enlightened *as well from below as above*. I speak not here of the Reflexions of Objects, but of the Objects themselves, and their Shades, as may be seen in *Plate XXXI.* aforesaid. The Man A who extends his right Arm over the Water, receives strong Reflexions from below, of a violet Colour, like that of the Air, above him, along his shaded Side; and his left Arm, across his Breast, receives a *double Reflexion*; to wit, from the Water, and from his Body; whereby 'tis of a more warm Colour than the other. The young Man B stooping over a Stone, views himself in the Water, in the Shade of the Tree: By him I shew, that the Reflexion of the Water is like that of the Air, but a little fainter, as I said before. The Face, on the Stone C exhibits the same, but more sensibly, being also lighted from below.

Here we must further observe, that the further or *higher* Objects are from the Water, the *more Reflexion* they receive; as may be seen in the Man D, who, with his Breast, is *close to the Water, without any Reflexion*; because the Light over him cannot shine on it, since he is stooping forward, and shades the Water to the Ground with his Body. Thus far I have experimented; and from whence, other Circumstances may be deduced by Practice.

In the mean time we may observe, how much those Objects differ from those on the Land; of which latter we must note, that *the more they rise from the Ground, the less Reflexion* the Shades receive; because the Light of the Grounds being on the Superficies, they maintain their own constant Colours.

Touching the Reflexion in the Water, besides the Contraction and Reflexion, I have been long doubting about the *Irregularity* between them and the Objects themselves; since I perceived by the Rules of *Opticks or practical Perspective*, that there was something more to be taken notice of. I apprehended also, that as there is Air and Sun above and below, so those two Lights must needs cause an uncommon Effect in the Objects and their Glitter or main Heightenings. But yet I could not firmly conclude how or in what Manner; and the rather; because (which I am much surpris'd at) I never heard, that any Person had certainly demonstrated it. At last, finding the greatest Difficulty in explaining my
 Concep-

Conceptions, I did, to give a Sketch of it, cause an Inquiry to be made into the Truth itself; as *Plate XXXI.* aforesaid shews: Wherein we plainly see, how far Things may sometimes go beyond our Guesſes; Those who try nice Experiments, must be rejoiced, when they make greater Discoveries than others. We say — *He who seeks finds.* — But nothing is to be obtained without Labour and Practice. Observe then, that the Stress lies here in the *Main-light-Touches*, as the aforesaid Figures plainly shew; but they may be qualified according to Occasion and as you think fit both in the Objects and their Reflexions.

We take then, for Example, the Objects standing on the Water; being under the Horizon equal to their Height, and receiving their Light from the right; they stand on each Side of the Point of Sight, and have their proper Lights and Shades, according to *Perspective*, as also the *Main-light-Touches or Gloss on the Relief*. The same Experiment may be made with all Sorts of Objects; in all which, we may perceive, how much the Reflections in the Water as well as the Contractions will differ from the Objects themselves.

This is an uncommon Observation; but Study will make it familiar.

CHAP. IV. *Of Ground-shades according to the Difference of Lights.*

IT will not be improper to make some Observations about the Ground-shades of Objects, and the *Course of those Shades*, according to the different Lights, proceeding from the Side round to the fore Part.

As *Perspective* determines exactly the Length, Breadth and Depth of Things, so 'tis impossible to represent any thing duely and well without it, tho', as I may say, we were to practise the Art an hundred Years, and the Ordonnances to consist of but two or three Figures; I will not say, of ten or more: 'Tis no Wonder, that we so early cause young Artists to learn *Perspective*, before they take to Composition; 'tis even commendable if they understand it but indifferently, and shun those who not only reject its Rules; but laugh at those who study them; a Conversation very prejudicial to young and unexperienced Tyros. But to return to our Subject.

We

Back of
Foldout
Not Imaged

Fig: 1.

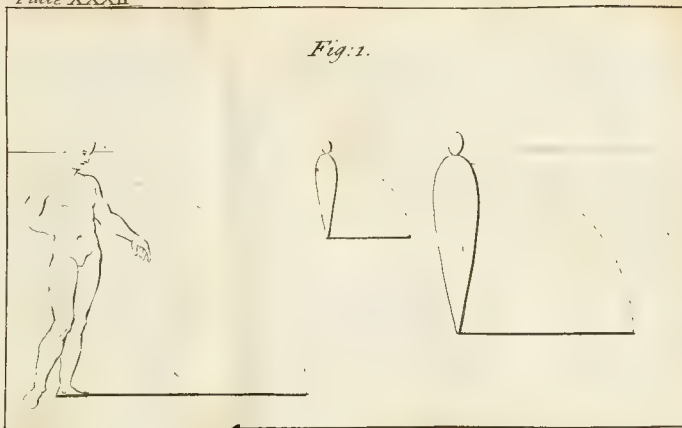


Fig: 2

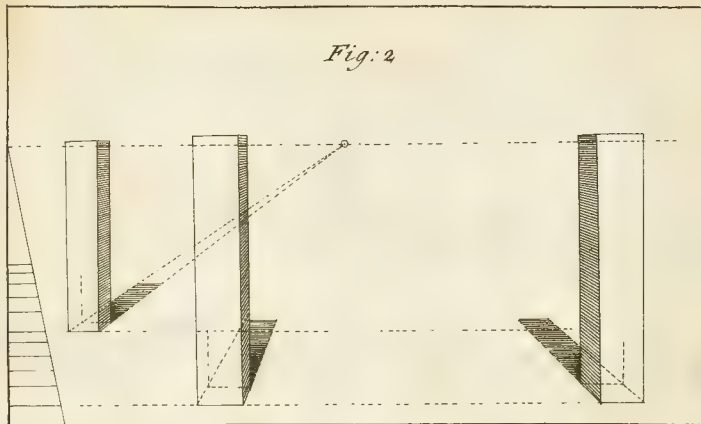
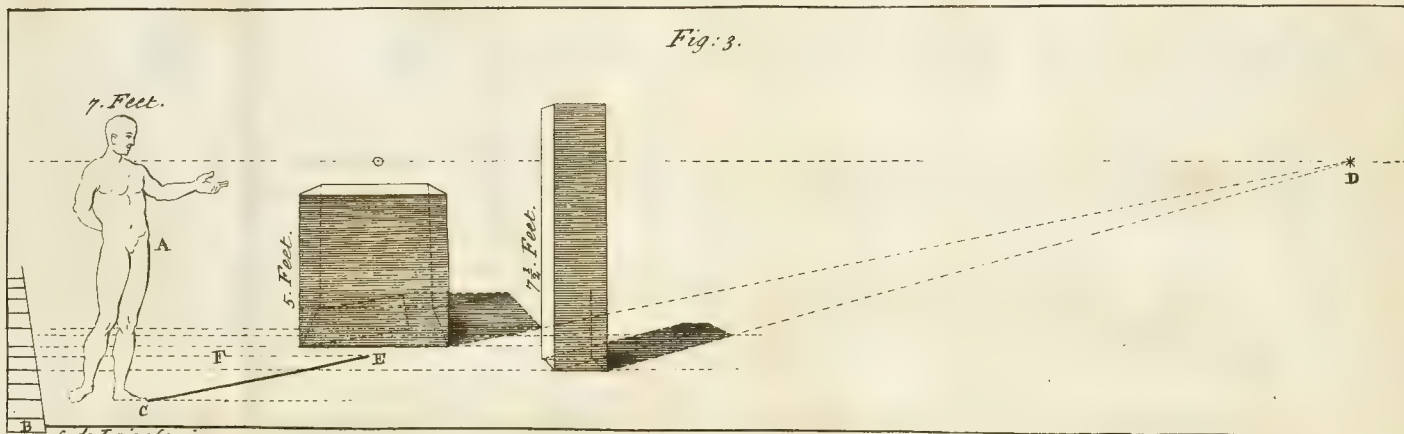


Fig: 3.



G. de Laireffe inv.

J. Carnivham sculp.

We find a great Advantage in using a *Side-light* in our Ordonnances, with respect to the *Ground-shades*; because those Shades, whether forwards or distant, always run parallel with the Horizon, without any Fore-shortening; which we may easily find without Perspective; as may be seen in *Plate XXXII. Fig. 1.* because they may be conveniently measured with a pair of Compasses, or else guess at.

We may then well perceive, how much easier this is, than where the Light is more *fronting*, and the Ground-shades consequently run somewhat oblique and shorten, and therefore not mensurable by the Compasses; much less to be guessed at, thro' their great Variety and Dissimilarity. If the Objects *change their Places, the Ground-shades also alter*; one runs almost parallel; another, more oblique and shorter; and others still more, in Proportion as they go off from the Side whence the Light comes; as in *Fig. 3.* whereby is shewed a Method for finding such Ground-shades, without Trouble or Loss of Time, in what Manner soever the Light fall.

As to the *Front-light*, as in *Fig. 2.* I must further premise, that as in such Case the Ground-shades go off backwards, so we need nothing but the Point of Sight, in order to find them; and their Fore-shortenings can be only found by means of the Gradation-line, which, tho' a small Trouble, may be sooner made than read. My Method is this.

First I sketch No. 3. for my Ordonnance, fixing my Horizon and Point of Sight at pleasure. Then I begin with the foremost *Fig. A.* and shade it, and strike its Ground-shade at random, according as I suppose the Light to be a little fronting. Next I set my Line B (whereon are marked the Gradation-feet) on the right Side. Further I draw a Parallel-line C from the Foot of *Fig. A* to the aforesaid Line; which shews its Distance. Now, in order to exhibit the Course of its Shade, I lay my Ruler to the Foot of *Fig. A.* tracing its Ground-shade up to the Horizon, where I make a little Star D, from which Star I fetch all my other Ground-shades, both fore and off-ones, from one Side to the other, whether Figures, Stones, &c. Now, to find the Lengths of all these Ground-shades, I draw again, from the End of the Ground-shade E a Parallel-line F to the Gradation-line; then I count the degrading Feet, supposing the Figure 7 Feet high, and its Ground-shade 6 Feet long, going 3 Feet into the Piece, as marked on the Gradation-line. Thus may all other Objects be managed, by only counting their Heights, in order to give the Depths of their Ground-shades accordingly.

'Tis now easy to judge, how difficult it would be to find the Variation of Shadow without such a Line, as aforesaid.

This Method has a further Advantage, in assisting those who will finish all their Figures after the Life; for, by the Course of the said Ground-shades, we can presently know where to place the Model or Layman with respect to the Light of the Piece; as we have demonstrated in our *Drawing-book*.

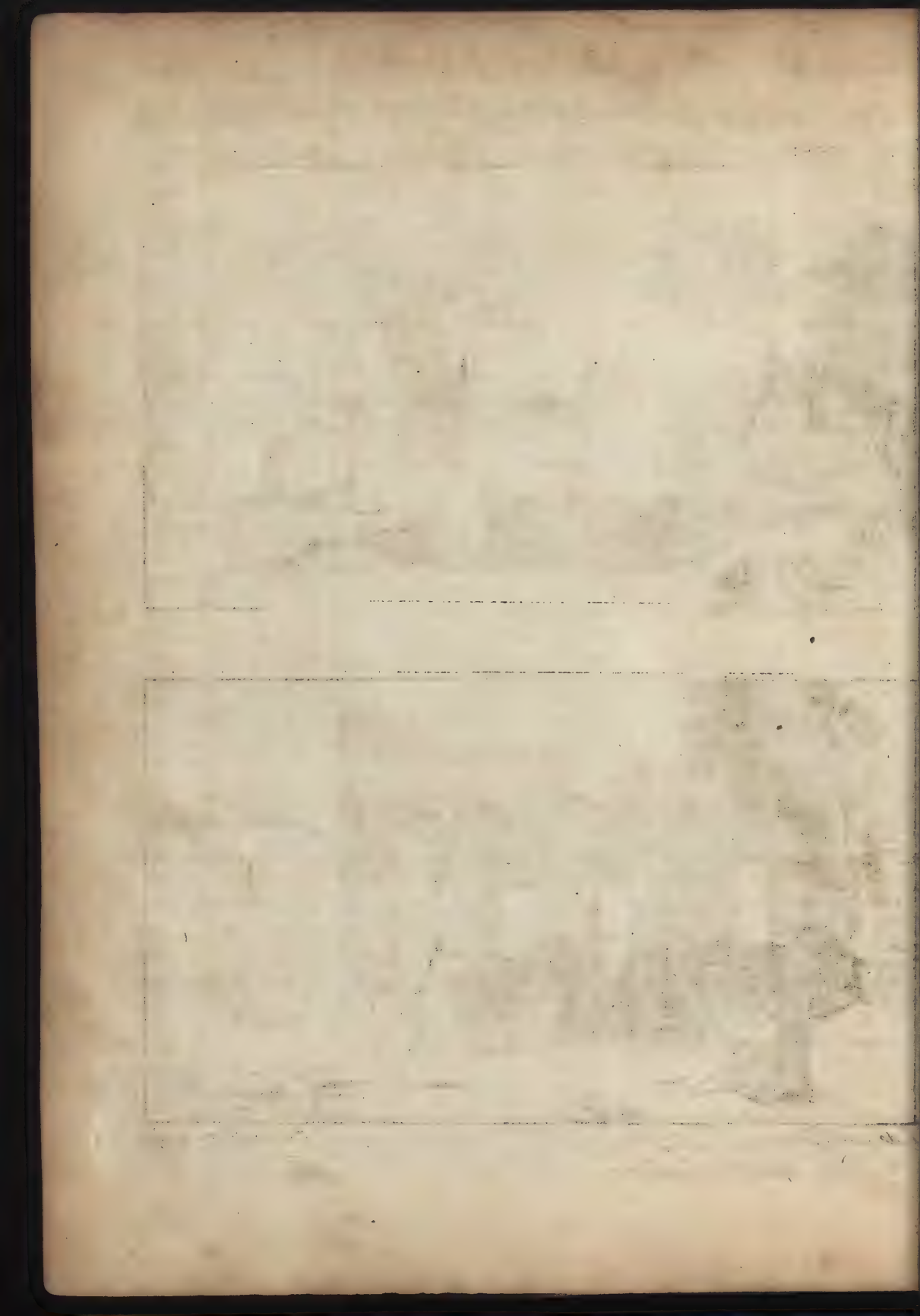
CHAP. V. Of Reflexions in general.

TO make this Observation plain, I have thought proper to illustrate it by one or two Examples; because 'tis one of those principal Beauties of a Picture, whereby we every where discover the Master.

It's not improper for wearied Huntsmen, or Nymphs, to rest in Shades; as in this Example, *Plate XXXIII*. Here they sit forwards in the left Corner of the Piece, on a green Bank, against a Wall quite over-run and shaded by the Trees; on the Tops whereof, here and there, are seen some small strong Lights. The standing Figure receives the strongest Light almost down to the Knees; and the remaining Part, uniting with the Ground, shews its Distance: The Light of this Figure has however not so much Force as to give the Wall, behind the sitting Figures, any Reflexion; partly because those Figures are between, and partly on account of the Roughness of it; as being full of Breaks, Holes and projecting Branches and Leaves, which double the Shade, and admit little or nothing of the reflecting Rays of the Figure. We see contrarily, that the Figures sitting over against the light Object or Figure, receive, without Hindrance, strong Reflexions, the one from before, the other somewhat sideways, according to their sitting, either behind, forwards or in the middle.

'Tis of great Moment to shew plainly the true Cause of the said Reflexions, as to *Distance, Colour and Force*. Of the *Colour* I shall say this (for the Distance I have already shewed) that, were the said light Figure drest in beautiful light Red, and strongly lighted by the Sun, and the four sitting ones drest in Purple, Yellow, Blue and White, they would certainly be *adulterated by the red Reflexion*, and partly lose their own Colours, in order to take that of the other, and be mixed with it: As for Instance, the Purple will become Red; the
Blue,





Blue, Violet; the Yellow, Ruffet or Fillemot; and the White, Apple-blossom or Flesh-colour: Yet some more than others, according as they receive faint or strong Reflexions, distant or near: Moreover the Naked will become more warm, not all over but in the Parts which are tinged by it; for the Air round about is seen less or more, whether in the Shade, or between it and the Part which receives the Reflexion.

The second Example in *Plate XXXIII.* aforesaid shews the Breaking of the Shades, according to the Place, as well in Colour as Force.

The Stone-wall is of a Ruffet and warm Colour; the standing Figures drest in White or light Colours are, with the Stones and Ground about them, lightened by a common Light or Sun-shine.

These Objects shew us, that tho' the Light, which comes upon them, be pure and unmixed, their Shades are nevertheless quite adulterated; because they are hidden from the Air, and surrounded with a warm Ground, and receiving no other Light than from the Reflexions of the said Ground, the Colour whereof the Shades take: We see the contrary in the undermost flying Figure, to wit, that the more the Objects approach the Air, the cleaner they become, and keep their own Colour; as appears in the uppermost Figure, which is half in the Air, and not the least altered in its Shade; save that it becomes a little more purplish according to its Distance; which may be visibly seen in its Under-parts, and in the lowest flying Figure; which is still in the dark, and cannot be touched by the Blue of the Air, being of a quite different Colour from the uppermost; to wit, more warm, as are also the Figures which stand below.

Formerly few Masters understood *Reflexions*, especially among the *Italians*. Among the *French* we find some made use of them. However I freely own, that such of the *Italians* (were there but one) who observed them, understood them in Perfection; and the *French* but indifferently; tho' *Voutet* got his Reputation by them, having therein done much more than all the *French* and *Italians*: Which makes me believe that *the Reflexions have not been long in Practice*; since we yet find many old Pieces wherein they are not at all observed; I cannot but think, that at that Time *they* were unknown to them. But, what is still worse, some, as *Lastman*, *Rotenhamer*, &c. did not know, when an Object was in Shade, on which Side it ought to be light or dark; wherefore they shaded it like others which were in the Light, more or less, as if it were glazed so much darker: For Instance, in a Piece lighted from the right Side, you will sometimes see a Figure in

the Shade of a Stone or other Object; Now the Shade of this Figure, instead of being on the right Side, occasioned by the Stone, they made on the left, like all the rest: A true Sign that they knew nothing of *Reflexions*. *Raphael* himself was not expert in it; for at that Time they knew nothing of placing *Light against Light, and Dark against Dark*; on which Occasions the *Reflexions* come most to pass; whereas they sought the chief Effects and Harmony in opposing Light to Shade, and the contrary, and therefore needed no *Reflexions*: Moreover they avoided all great Shades and Broadness. But now-a-days the Management is quite different; we are for great *Shades*: And what makes an Ordonnance look finer than great Shades and Lights, whether Buildings with Figures and Bass-reliefs, woody Groves or any thing else; quite in Shade, agreeably lighted by the *Reflexions* of Grounds, Air or other light Objects? It certainly gives the Eye great Satisfaction, with respect to Variety; and at the same Time produces an agreeable Union and Tenderness, as well in the whole as the Parts of a Picture. Nevertheless it fares with *Reflexions* as with all other Things, Superfluity causes a Surfeit. There are also some, who so delight in *Reflexions*, that they shew them at all Adventures; and will often express almost imperceptible ones with the greatest Force, by Vermilion, Ultramarine, red Orpiment, &c. we find such chiefly among the *Flemings* as *Jordaen's*, *Ruben's*, and many others:

We must take then particular Care, not to represent any *Reflexions* without shewing the Reasons of them, and how far or near they are to their Causes; that we may rightly judge, what Force or Weakness they receive or give. In a Word, that we need not be obliged to ask, whence the *Reflexion* proceeds? why it is Red, Yellow or Blue, so strong, so faint? &c.

CHAP. VI. That Sun-shine has no more Force than common Light, with respect to Shades.

IT'S certain, that Objects lighted by Sun-shine have no darker or stronger Shades than those in a common Light, tho' they seem to have stronger; for the Blue of the Air is lighted more or less, according to the Sun's Strength or Weakness, and therefore keeps always the same Tint, as I prove by the first Example in Plate XXXIV.

The

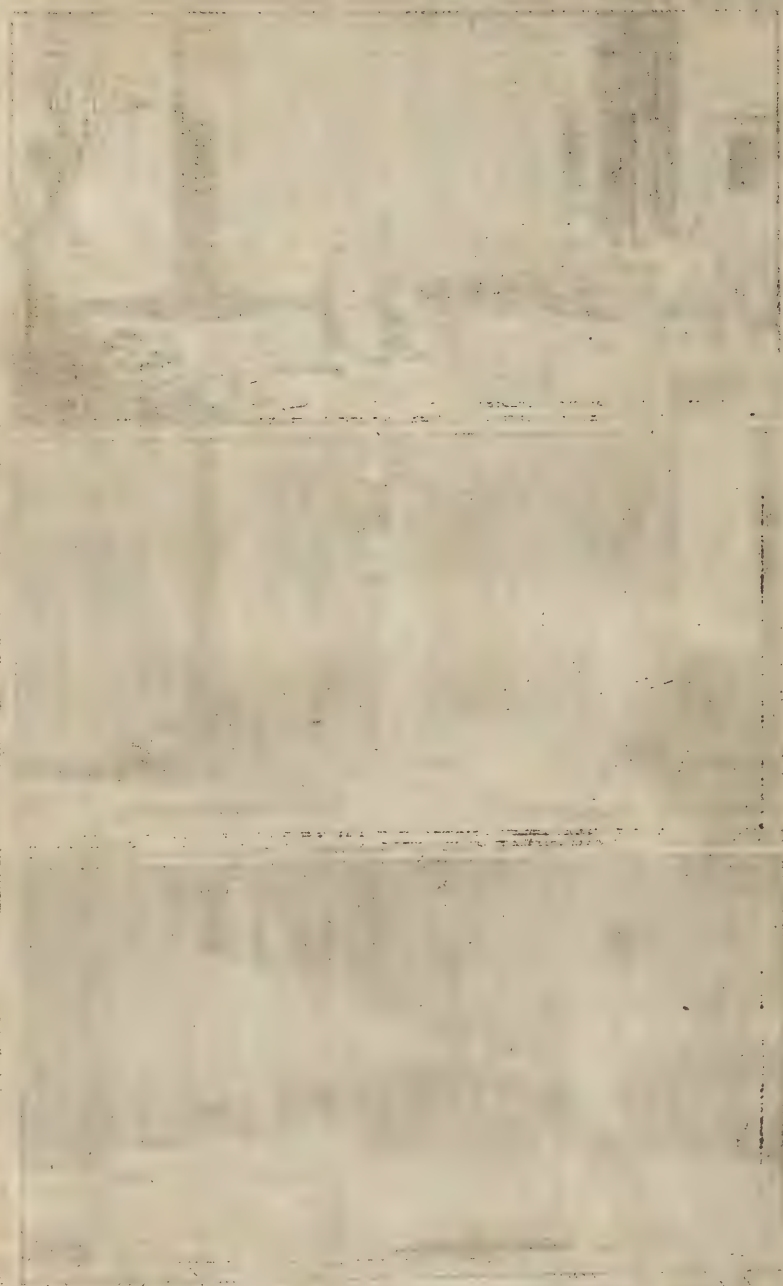
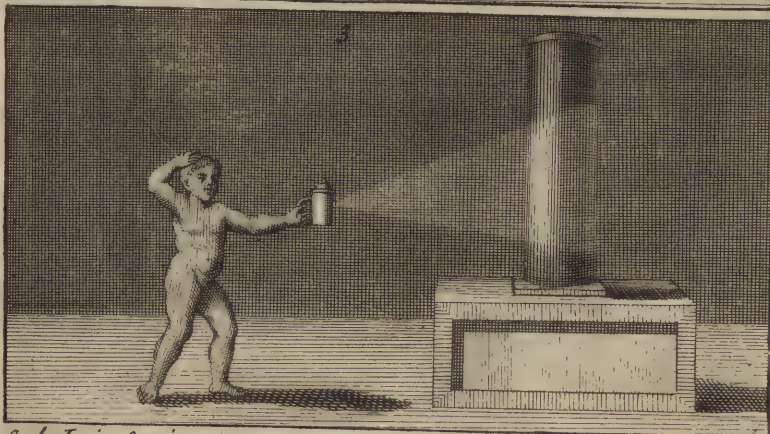
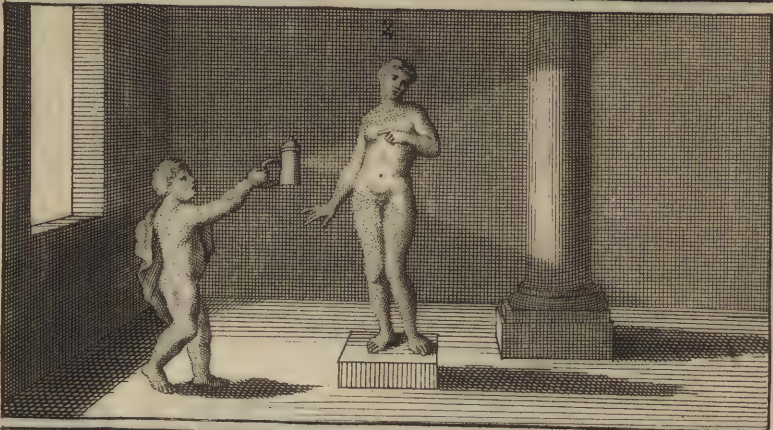


Plate XXXIV.



G. de Laireffe inv.

J. Carnisham sculp.

The Column, whether plain or ornamented with Bas-reliefs like the *Trajan* or *Antonine*, is set up in the middle of the Field, and at a Distance from it, at the Side of the Piece, an high Tower or Bulwark, the Ground-shade whereof above half covers the Column; wherefore the Sun shines powerfully on the upper Part only, and yet we shall find *the Shade from top to bottom of one and the same Tint*.

'Tis the same with the Light of a Candle in a darkish Room; or in the Evening; which, tho' stronger and of more Force than the other Light, yet does *not in the least darken the Shades of the Parts on which it comes, but lets them remain alike*, as we see in the second Example.

The Lantern, in the Boy's Hand, lights the Objects near it in part, when the Residue is lighted by the Window; we see then, I say, that the Parts illuminated by the Lantern, do *not become darker, in the Shade, than if the said Light were not there*. And if the Day happen to be shut in, and Night approaching, it will not only be darker about the said Light, but *all over*.

But it's quite *the reverse with transparent Objects*, such as Stuffs, Alabaster, Horn, &c. *for want of the Solidity of the preceding Objects*; as we see in the third Example.

Suppose that the Column, either of Paper or Alabaster, receive its Light, thro' a small Opening, either from the Sun or a Candle; you will find, the Shade, about the Part so lighted, to be more or less light, according to the Strength of the Light, in such Manner that it may be plainly distinguished from the other Shade whereabout is no Light.

This Observation especially prevails in *Nudities and transparent Draperies*.

In *Nudities lighted by the Sun*, we shall find, the *small or thin Parts* to be always *more or less transparent*; as the Eye-lids, Nose, Ears, Fingers, &c. and therefore they must not have firm Shades: But 'tis contrary in a *Stone-face*, for tho' the Sun shine ever so strong against the thinnest Parts, yet they will not be transparent, but remain as dark as the thicker: And were this Face to be painted with a beautiful and natural Colour, it cannot be like the Life, but rather a dead Person: I speak with respect to Transparency; for we know by Experience, that the Blood, being warm, is thin and transparent, but when chilly or coagulated, it is corporeal or solid; wherefore it's certain, that, in this Case, a dead Person is more like a Stone than a natural Figure. We can plainly perceive this in *slaughter'd Oxen*; when the Entrails

Entrails are taken out, and a Candle set within the Carcass, the Breast and Parts between the Ribs will be more transparent while the Flesh is warm, than after 'tis cold and has hung longer. It is the same with a dead Body; for if a Candle be set behind an Ear, or next to the Nose, they will not be transparent.

The *single Folds* of thin Draperies appear more transparent in Sun-shine than in common Light, and have therefore *fainter Shades* than coarser and more thick Vestments; but the Shades of *double hanging Folds*, especially when they are close together, appear in Sun-shine *much stronger* than in the single Folds of thick Stuffs. Leaves of Trees do the same.

The Difficulty being thus solved; namely, that the Strength of Sun-shine, or a Candle, do not make the Shades darker than they are in common Light, we shall, to accomplish our Purpose, shew wherein the Sun's Strength consists; a Matter easily to be apprehended by those who have well weighed what has been before said.

We find by Experience, that Objects lighted by the Sun have much greater Force than those in common Light; which is not effected by strong Shades, but *by their Broadness and Sharpness*; which *common Light does not give*, either within-doors or in the open Air. Some imagine, the Strength to be greater in the Sun than in common Light; which can only make Objects approach in Proportion to their Magnitude, Distance or Nearness, as small Life and large Life; yet I say, that common Light has this Property as well as Sun-shine. What Difference then is there between either? No other, than in the one *broad and sharp Shades*, and in the other, *more round and melting ones*. The former causes *plain and long Ground-shades*, and the latter, *short and uncertain ones*. Hereby we properly distinguish a Sun-shine from common Light. That the one is more forcible than the other is no Wonder; the Proof appearing in the two following Examples, in *Plate XXXV.* better than I can express it in Words: Of these the first is lighted by the Sun, and the second by a common Light; both alike in Darknes of Shades; the one sharp, with long, plain Ground-shades, and the other the contrary.

I once painted an Emblem, or rather a *Narcissus* viewing himself in the Water: I took the Light more fronting, as 'tis commonly ordered in Sun-shine, with an Intent only to shew, how I apprehended Sun-shine with respect to the melting of the Sharpness, and also to avoid a Ground-shade, which a Child's Head near him would have caused on the Cheek of *Narcissus* (the Principal in the Piece, and his left Cheek already



G. de Laireffe inv.

J. Carnvitham sculp.



already in Shade) if the Light had come sideways ; which would have look'd so very offensive, that his View could not have shewn the Beauty wherewith he was so much enamoured ; it was moreover indifferent to me, whether the Light came from a Side or was more or less fronting, because it respects the general Design no more than if it were intirely fronting: 'Tis true, that large Ground-shades cause the greatest Elegance in Sun-shine, if they come not too close together (for then they look disagreeable, and cause a certain *Melancholy in a Picture*) but appear more pleasant when intermixed with Gleams of small Lights to *break their too great Breadth*.

I call this Piece an Emblem, because the Poet says, that this Youth, seeing his own Likeness in the Water, fell in love with himself: Now this sort of Love discovers a vain Conceit or weak Passion in a Man, so far clouding his Knowledge and Judgment, that he is insensible of what he is doing: For the more natural expressing which Sense, I had placed, near *Narcissus*, a Child with a Fool's Cap, fawning on and embracing him, and decking his Hair, Virgin-like, with Flowers ; and, to shew the Delight he took in his Folly, his Motion and Look bespoke one affected with the Reflexion which the Child shewed him in the Water.

This Piece was richly filled with By-works ; as Figures, Architecture, Boscage, Cattle, Flowers and Water, with design to represent all the particular Objects lighted by the Sun, each according to its Quality and in the most suitable Manner. It was thoroughly finished: By *finished*, I understand, when every thing is in it to the most minute Circumstance, not when only the principal Parts are exprest, and many small Circumstances left out, or, when Things are curiously softened ; as some, by the Word, would make us believe. Be that as it will, I had not left every thing unsoftened ; because the Difference would then have been so great, that the Piece must have had too much Nearness ; since it's certain, that as Objects go off they become more uncertain. The small and subtle Things, such as small Folds and Features, disappear ; yet the Painting might well be said to be finished ; since every Thing was in it that ought to be, *with respect to its Distance*.

I had before painted the same Design, for a Model of that above ; 'twas laid on flat and not in the least softened ; whereby the Difference between them was very visible : Now I must own, that *softening* is very alluring, and has an *apparent Distance* ; however we may always perceive, that the one has *as much Force* as the other.

We have before asserted, that Objects lighted by the Sun cause a greater Force and Motion than in common Light ; which some imagine,

gine, proceed only from the Sharpness of the Shades: Now, it is so, in some Measure, with respect to their Broadness, but principally for the Plainness of the Ground-shades which the Objects cast on each other; whereby Things are often *broke and divided* in such a Manner as if *all were double*; even six Figures in a common Light will not sometimes give so many Pieces as four in Sun-shine: Whence we may plainly perceive, that *Sharpness gives a Nearness*, softening more and more as the Objects go off; so that no Objects whatever can shew any Sharpness *unless they are near*; because of the Air interposing between us and them: If this seem strange and unintelligible, a due Inquiry will make it evident; Wherefore I argue, that the nearer the Objects, the more plain and sudden are their Shades; for as less Air interposes between us and the nearest, so it must increase in Proportion as they go off.

Here it will not be unnecessary to relate a particular Accident, as a Confirmation of my Assertion. I have formerly said, that in my Youth I made many Designs in Water-colours: Now I had one Time, among others, painted one, which, by reason of its starved and hard Penciling, I so disliked, that I purposed to try to give it a better Face, tho' I were to spoil it intirely. First, I tried it with the Glare of an Egg; which not succeeding, I fixed it on Pastboard, and made a Brim of Wax round it; then I poured clear Isinglass on it, and let it dry: By which means the Painting became as neat and soft as possible; and, shewing it to one of my Intimates, he was so surprized, that he could hardly believe it to be the same Piece, because the Body of the Isinglass had taken away the aforesaid Hungriness and Hardness. But afterwards, on inquiring into the Natures of Things, this Experiment appeared not strange or wonderful to me:

By this Occurrence I would intimate, that Mist or Air takes away *all Sharpness*; making Things gross and rough seem light and smooth, like a Vernish or Glue glossing every Thing in Nature before our Eyes.

Touching Objects lighted by the Sun, they cannot, by Means of strong and dark Shades, and with *Yellowishness only*, look natural or funny; because there is no Difference between this, and other Lights, with respect to Force; I mean in Objects less than the Life. The Sharpness of broad Shades, and the Forms of Ground-shades, with the Colour of the Light, and their Reflexions, how weak soever, can naturally effect it: But Objects as big as the Life are beyond our Power, if they were only to consist in Force. Now, some may possibly say, that then it is the *better to be represented in Little*: To which I must

answer,

answer, that then the Painting would not go off in Proportion, *but stick to the Frame*: Of which we shall say more in another Place.

CHAP. VII. Of the Ground-shades in Sun-shine.

TIS certain, that the Ground-shades in Sun-shine (which contribute much to the Decorum of a Picture) consist not only of Length, Broadness and Sharpness, but *in a Conformity* with the Objects which cause them, whether Pillar, Pyramid, Square, &c. The *Ground-shade* of an upright standing Figure, falling on the Ground or any thing else, *must be perfectly seen*; even so much, that tho' the said Object were not seen, or were hid behind something, yet we may judge, by its Ground-shade, what Shape it has; which is one of the principal Tokens of Sun-shine. Some think this no great Matter; and that when they have struck, on the Ground, a long Stripe of a certain Breadth, that is sufficient, without shewing whether it be the Shadow of a Pillar or a Man.

Speaking of this, I cannot omit mentioning a Blunder of a certain great Master. He had represented a *St. Francis* in the Wilderiness, on his Knees at Prayer, with extended Arms before a Crucifix, as he is generally exhibited. The Piece in itself was very fine; but casting my Eyes on the Crucifix (which was composed of small Twigs of Trees) I perceived, that it made a distinct Shade of *the whole on the Ground*, tho' 'twas *almost half in the Shade of the Saint*. But what more surpris'd me, was, that his Body with the Arms in the same Position as the Crucifix, but ten times bigger, did *not cast a like Shade* on the Ground, but the Shade of a *Mass or Block, without Arms*.

Now, we have said before, that tho' a Figure or other Object be hidden behind something, yet we can judge, by the Ground-shade, *what Shape or Form it has*; as I shall shew in few Words: For Instance, place a Person in a Palace or Apartment, behind a Pillar, or the like, and let him be lighted by the Sun; his Shape will plainly be seen on the Ground, by his Shadow. Again, would you introduce into a Landskip, a Pyramid, Tower, or Bulwark, *which is not there*, it may be done by means of the Ground-shade, when it falls into the Piece from the Side of the Light; whereby the Objects, and every thing belonging to them, will be plainly visible.

Ingenious Painters of Sun-shine have still an Advantage above others, that they need not make any high Trees, Hills or Buildings, in order to create here or there large Ground-shades, for bringing forwards Fore-objects, and flinging off Hinder-ones; they order their Shades where they think proper, and can always support their so doing with Reasons; because we often see, in Sun-shine, a small driving Cloud shadow a whole Piece of Ground, and another Ground shall be light again; and so several behind one another: Thus they can divide a Field, at pleasure, into Lights and Shades, in order to shew Things agreeably.

I have, with great Attention, observed the Colour and Shades of the Sun's Light, and found (especially in the Month of *September*, about 2 or 3 in the Afternoon, when the Sun is strongest) that the Sky has a clear blue Colour, intermixed with small driving Clouds. As for the Objects, when the Sun shines strong, they appear, as if heightened with red Orpiment and White, and the Shades reddish Grey; as White, Black and a little brown Red mixt together; not uniting with the Blue as in common Light, as some imagine, but becoming gradually a little more Violet, and growing fainter towards the Horizon, where no Blue is to be seen. The Trees on the fore and second Grounds appear finely green: The Blue of the Objects is greenish; the Red, is Orange-colour; the Violet, Russet; and thus all the Colours in Proportion: Deep Water shone on becomes greenish Grey. This exact Observation agreed perfectly with what I had formerly experimented, in a bright Sun-shine, by means of a small Hole in the Window of a darkened Room; by which I saw naturally on the white Wall, as on Paper, the Reflexion of every thing that was moving without doors.

But let us proceed further to consider, whether mis-shapen Shadows do not make Objects unintelligible. Beauty in general, subsisting either in Figures, Landskip or other Objects, exhibits all things plain and distinct in their Shapes and Forms, *without Diminution or breaking them*; for Things contrary to each other cannot possibly raise an agreeable Beauty in our Eyes, nor convey to the Senses a true Idea of their Forms, unless by a Medium, consisting of a second or middle Tint, which unites the two contrary Parts, namely Light and Shade, when they come too sharp on each other; thereby to soften the Deformity on the Objects, and to unite them: I speak of Things which are *too broad*; which makes round Objects, instead of looking relieved, seem square or angular as if in Sun-shine; wherefore

fore they appear not beautiful but mis-shapen: And the Reason is plain; People are not sensible of any other *Decorum* than what occurs to their Eyes. For its certain, that Things alter by the least Accident, whether of unusual Lights or Shades, which make them strange and unknown. Let some boast, that 'tis *broad* and the best Manner; I maintain, that tho' it were a Sun-shine, it is all one and the same: And if we are to speak of what is agreeable and perfect, I say, that it ought to be known, that *a Picture with a common Light is the most perfect*; a Light which shews us more exactly and plain the *proper Forms of Objects*; what is *round, remaining so*, and the *Square altering not*. As for the Mis-shapes of Things exhibited in Sun-shine, we have sufficiently shewed them; as also, that the Sharpness of deformed Shades spoils the true Property of the Objects; for Instance, suppose two standing Figures, talking together, are lighted by the Sun; if now the one cast a Shade on the other, so as half to cover his Face, we need not doubt, but he will become less known, even where he a Parent.

In *Architecture* or Mouldings it happens as bad; because the *offensive Sharpness of the Shades* disfigures and confuses their Form and Neatness at once.

I think it therefore a Sign of Pusillanimity (not to say Cowardice) in a Landskip-painter, always to make Choice of Sun-shine; which is certainly but a small Part of his Art: As if an Architect were to be continually imploied about a Chest or Box; a Flower-painter, about a Flower-glass; a Cattle-painter, about a Cow or Sheep; a Still-life-Painter, about a Scull or Hour-glass; a Sea-painter, about a Sloop or Boat; or a Statuary, about a Crucifix. He is no History-painter, who always represents an *Herodias* with a *St. John's* Head in a Charger; or a *Lucretia* stabbing herself; or a *Jael* with an Hammer, or a *St. John* with a Lamb; all which are but particular Incidents, which scarce deserve a Name: An Artist therefore must not be afraid to exhibit every Thing that can be represented with *every Sort of Light*.

But the Opinion of most Painters of Sun-shine, is as ridiculous as that of those who always practise a common Light; both proceeding from a Mistake or Ignorance, whereby they cannot rightly judge of Things differing from what they have been always used to: Now, their Judgment is only a Conclusion agreeing with their Apprehensions in a Point which they pretend to understand, and which therefore ought to be thus and thus; when yet it's certain, that before we can judge of Things, we ought first to *inquire into them*, and, by a Comparison between *both*, to *observe wherein they differ*.

That Sun-shine is not so proper for History as for Landskip and Architecture, arises from hence ; that, on such Occasions, it is obstructing, and appears hard and unpleasant, by Reason of the Sharpness of the Shades and Ground-shades, as we have before intimated ; nevertheless, if the Matter require it, it must be used ; yet with such Caution, that no mis-shapen *Ground-shades* appear to obstruct the Sight, or create an Aversion.

But if Sun-shine were the best and most advantageous Light, Face-painters would certainly use no other ; of which, to this Day, we have not one Instance ; because first, the Colours do not shew themselves in that Light to be what they really are.

Secondly, Because 'tis impossible, that either Man, Woman or Child, can, without Trouble and an Alteration of Countenance, especially about the Eyes and Mouth, sit any Time with their Faces in the Sun.

Thirdly, Because the Sun never stands still, but is always altering.

Fourthly, Because the Sweetness of the Features would thereby be spoiled at once. And,

Lastly, Because it would be very improper to hang such Pictures in a Room out of which the Sun is kept.

It would be ridiculous and absurd, to say of a Woman, that she is unlike a Man, unless they so resemble that we can see no Difference between them ; for as the Woman is like a Woman, and the Man like a Man, so there must needs follow one of these Conclusions, to wit, that he cannot or will not be it : We could add a third, as a Contempt of the Woman, namely, that she is not intirely like a Man : But this last (which attends most People's Judgments) is most ridiculous, and to be especially shunn'd by those of right Apprehension, as being often the Source of Hatred and Envy, and even Ruin, as Experience daily shews in those, who, thro' Prepossession, despise every thing that's disagreeable to their Work and Fancy.

I shall not enlarge on this Point, but keep to my Purpose, of shewing the Prepossession of Sun-shine-Painters, as well as others : And, to be the better understood, premise, that there are three Things wherein the whole Matter consists, and which we must first fix, and distinctly observe ; namely, a *Sun-shine*, a *common Light*, and a *faint Light*, which differ from each other as much in Fact as Name.

The first is *strong and sharp*, the second *broad, but not sharp* ; and the third, *faint and melting*.

The first causes *distinct Ground-shades* ; the second makes *melting ones* ; and the third, *faint ones*.

The

The first receives it's Colour from the *Sun*; the second, from the *Clouds*; and the third, from the *Blue of the Sky*.

We will subjoin, that the first may be considered as a Man; the second, as a Woman; and the third, as a Child.

Who will now say, that the *Child* is not *good*, because 'tis not so lusty, strong and bright as the Father or Mother; or that the Woman is not so, because she is not intirely like a Man?

Observe then, how these unthinking Sun-shine-Painters judge further of the *second and third Lights*: *It is not broad*, say they; whereby, we are to understand, that 'tis not so sunny and sharp in Shades as in their Paintings: *Broad, Broad!* they speak to their Disciples in so low a Tone, that no Stranger must hear it; as if it were a Secret unknown to the very Art. It's said that the good *Philemon* was so bigotted to Things having *broad Lights* and Shades, that he never painted other than Sun or Moon-light-pieces; which he evidenced, in exerting his whole Force to represent *Jupiter with Alcmena*; where they are both seen going to Bed, and yet the Sun shines so bright into the Room, that you might count all the Squares of the Window on the Floor. Poor *Jupiter*! How violently are you dealt with! Dares *Phœbus*, contrary to your express Commands, peep thro' the Windows, tho' you charged him to hide for three Days and three Nights? But what signifies that, thinks the Painter; the Painting must be broad, and the Sun-shine must be there, were it Midnight. Had he made a Moon-light, it would have fitted that Season.

But it fares with such Artists as it did with one, who was so fond of *Painting Oranges*, that he never made a Piece without one. This Zealot, having made Interest to paint the *Battle of Pavia*, asked his Employer, whether there should not be an Orange in it? *How should that come to pass?* says the Gentleman: *To pass, or not*, replied the Painter, *let me alone for that*: The other laughed; and not dreaming he would put one in, after talking of other Things, said, at parting — Do as you think best: The poor Man, glad of the Authority, was looking in his Picture for a Place for the Orange; but fearful, if he placed so fine a Fruit on the Ground, it might be trampled on by the Horses, he contrived a small square Stone in a Corner of the Painting, and set thereon, in a Pewter-plate, an Orange as big as the Life, and very naturally done. This innocent Wretch (for such deserve not the Name of Painters) gives us to understand, that *what we can do best, is best, whether it be proper or not*.

It

It is a constant Maxim, that Things, *without Sun-shine*, finely painted, and with proper Lights and Shades, must needs be good, without the Word (*broad*) which they abuse by introducing it any how. Do not think then, true Artists! that the Pieces which are *not broad*, are not as good as those lighted by the Sun, Moon and Candle.

CHAP. VIII. *How Sun-shine is to be represented in a Piece having a common Light.*

THIS Proposition may possibly seem strange to some, and perhaps a Feint; but is, in Fact, so far from it, or being a Trifle, that 'tis a Matter of Moment, and founded on good Reasons.

We take it for granted, that the Sun differs in Force from other Lights, and is a Tint lighter.

We often see, in changeable Weather abounding with driving Clouds, that the Sun is obscured by very thin and hanging airy Vapours in such Manner, that whole Tracts of Land, Houses, Hills, &c. even whole Woods are over-shadowed: Which Shades however are thin, and exhibit all the Objects more or less plain than in common Light.

But let us come to the Point; which is, to represent, in a Common-light-piece, a Sun-shine with one and the same Force of Colours, each in its Degree, without Impediment to each other; I mean, when the Sun is not forward or in the Front of the Picture, or is not too much spread, which would thereby seem too flaring.

To do it therefore according to the Rules of Art, divide, for Instance, a Landskip into four Grounds; of which, let the first be White, and the three others diminishing in Proportion: Let the second White-ground serve for the Sun-shine: Now, 'tis plain, that as the common Light on the Fore-ground already *possesses the Force of the Colours*, it must needs follow, that the Sun-shine, which is one Tint lighter, as before said, and has no other Force than the same White, can also have no nearer Place than that of the second Ground: A plain Proof, that, if it be placed on the third Ground, it will differ so much more in Force. Now, in order to distinguish the Difference between this Light on the second Ground, and that on the first and to represent it naturally, we ought to exhibit the Shades and Ground-shades of the Objects, *sharp, broad and long*; whereby we may per-

perceive, that this is a Sun-light; and the other, with *dull and short Ground-shades*, to shew that it's common Light. But the better to conceive the Nature of Sun-light, observe its Colour in the Morning and Evening.

To aid those who may not presently understand what I have said, I shall lay down a short Method of Management in a certain and easy Manner.

Having sketch'd your Design, and settled the Parts which you would have enlightened by the Sun, dead-colour it neatly, as if it were to be throughout a common Light: But in the second Colouring, you must *somewhat more heighten* the Parts which are lighted by the Sun; whether whiter, more yellow or more russet, according as you would have them, and so as to perceive a *visible Difference*: The Shades also to lie *more distinct and broad*, without making them glowing, except here and there in the Reflexions.

Now, if on the Fore-ground, or about it, there be no White, we have an Opportunity to throw here and there on it some Sun-rays by the Force of White, Yellow or Russet, according as the Sun's Colour then appears; which could not be done, if we had before laid the Sun's Force in the Offskip.

Here, let it be observed, that if we enlighten some forward Objects by the Rays aforesaid, they ought not to be of *Light, and bright-coloured Matter*, such as white Marble or light Free-stone, very light Draperies, or beautiful Carnations; but of such Tints as appear dark in a common Light; because these strongly heightened with the Sun-like White will fetch out *the same Light*.

Now, to finish the Work with Certainty, and to find, with Ease, the proper Tints of Objects, lighted by the Sun, proceed thus. Temper your White with red or yellow Orpiment, *more or less Yellow*, as you would represent the Sun *early or late*. Then, instead of pure White, mix it with your light first Tints of all the Objects which are lighted by the Sun: Whereupon you will find each Colour to be broke according as its Quality or Force, with respect to its Body, differs much or little from the rest. Thus the Work will have the desired Effect, as *Experience*, the Daughter of *Truth*, can testify.

CHAP. IX. *That the Shades of Objects in Sun-shine are not more glowing than in common Light.*

MANY are such Strangers to the Truth of Things, and so little enquire into them, that, to retain their groundless Habits, they slight Reasons, and maintain their Errors. This is evident from their universal Opinion, that the Shades and Objects are more glowing in Sun-shine than in common Light: Which I intirely deny; but that the Shades and Reflexions become lighter and lighter, in Proportion as the Sun shines stronger, is true.

That the Sun's Light is more glowing than a common one, is indisputable; for, as the Sun's Light is more or less Yellow or Red, 'tis natural, that every Thing he shines on should *partake of the same Colour*, not only in Lights, but also in the Shades which receive the Reflexions of the Grounds, and other near Objects: But, as there are no Objects (what strong Reflexions soever they receive) which do not here and there preserve *some un-reflected Shades* (as, when one Object is covered by the Ground-shade of another) so the *said Shades ought*, since they have no Communication with the Sun or his Reflexions, and are of another Nature, to be *more grey*, like those in common Light, as receiving no Colour but what the Air gives them.

Hereby, I think, we can best distinguish between a Sun-shine and common Light; wherefore 'tis strange, that People, who commonly seek Shades for the Sake of *Coolness*, will notwithstanding *have them warm*.

'Tis therefore no wonder to find so few Winter-painters. I have seen Winter-pieces of *Bruegel* as warmly coloured as if for *Midsummer*; even the very Ice and Snow as glowing; tho' in Winter all Things receive light Reflexions, and have little or no Shade, the Ground-shades are lightish and blue, and yet every Thing has it's Distance and Going-off; tho' some, contrarily, make their Off-shades as warm as the forward ones.

For this Reason, 'tis necessary for the Artist sometimes to exercise himself in Sun-shine, and make due Observations on the Nature of it; not making it his constant Practice, but a particular and agreeable Study: If he cannot be perfect in it, he ought at least to know as much of it as of common Light, in order to use, in his Works, sometimes the one, sometimes the other, as Occasion requires. Some think, because of
the

the *Broadness*, that Sun-shine is more easy than common Light: But it is not so; since I think it as difficult, for a Sun-shine-Painter to represent common Light, as a Common-light-Painter to exhibit Sun-shine, with respect to Naturalness. Many, perhaps may differ from me in Opinion, because, in Sun-shine, the Ground-shades are *distinct and limited*: Whence, they deduce this Argument; that in a Piece lighted intirely from a Side, and the Sun having Meridian Altitude, the Ground-shades of all the Objects appear a third less than their full Length, and therefore they may be correctly measured by the Compasses, each in Proportion to its Length, on to the Offskip: Which I willingly grant, and to which I will say further in their Favour, that 'tis to be practised, not only when the Grounds are level and horizontal, but likewise in Up and Down-grounds, where the Compasses are usefess; if the Ground drip, the Ground-shades will do the same; does it rise, they do so too; as the Knowing in Perspective well understand; thus far, I say, they are in the Right: But suppose it should happen, that the Piece be lighted from *within*, or from *without*; Is it not then as uncertain as in common Light, and, because the Compasses are usefess, much more troublesome to find the Shades and Ground-shades, and their Enlargements forwards and Off-diminutions; which ought to be as sensible as the Sun is either off or forward? Contrarily, How easy is it in common Light, where they are small and dull? The Task is therefore not so easy as some imagine, who endeavour only to represent a Right or Left-side-shade. To represent the Sun in all Positions is quite another Thing, and there are few such Painters: For we do not easily find, a Sun-shine-painter meddle with common Light; but contrarily, that a Common-light-Painter will sometimes practise Sun-shine; and the Reason is plain, the *common Light takes in every Thing*; wherefore, he who understands this well, can easily give into Sun-shine. The Point is only, that Sun-shine is warm in the Lights, but not in the Shades, as some imagine.

Now it sometimes happens, that two Pieces, a Sun-shine, and a common Light, hang together, both having the utmost Force of Colouring, and so alike, as hardly to distinguish the Sun-shine; the Lights being in both alike and broad (for since the Word *Broad* is come into Fashion, some will paint *broad*, whether it be Sun-shine, or not, as well within-doors as without; moreover, the *Lights and Shades warm*.) What now is to be done, when two such Pictures must hang together, in order to distinguish the Sun-shine? Nothing else verily, than to abate the Strength of the one somewhat, and heighten the Force of the other;

ther; not by making the Shades darker, but by a more warm and bright Light, with long and distinct Ground-shades, *not only broad, but sharp*. I understand here, that the Common-light-piece ought not to be inferior in Goodness in its Kind; but not *broad-lighted* or shaded, unless the Cause plainly appears.

But we seldom see too such Pieces together, done by the same Master; because most Painters make but one of the Kinds their Business: And if it once happen, yet they do not think, the one ought to be lighter than the other. And if they are done by two different Hands, each Master endeavours to make the Colours answer his own Inclination.

Thus it happens, that the Sun-shine-Painters are in little Concern about it; for they think — *Are my Objects to appear by the Force of Light; I will, by the Strength of fiery Shades, maintain the Superiority.*

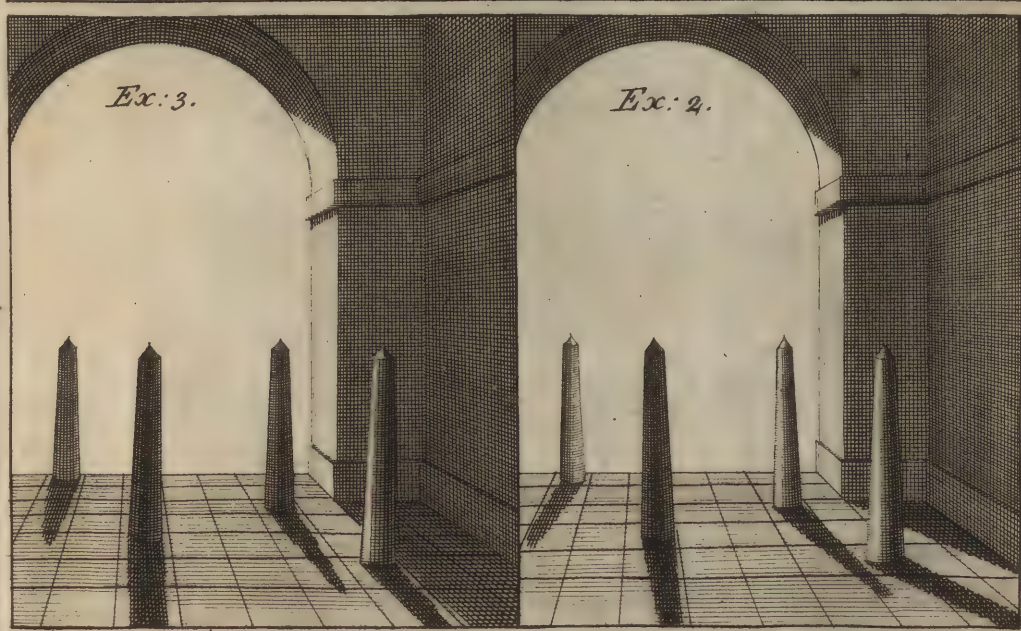
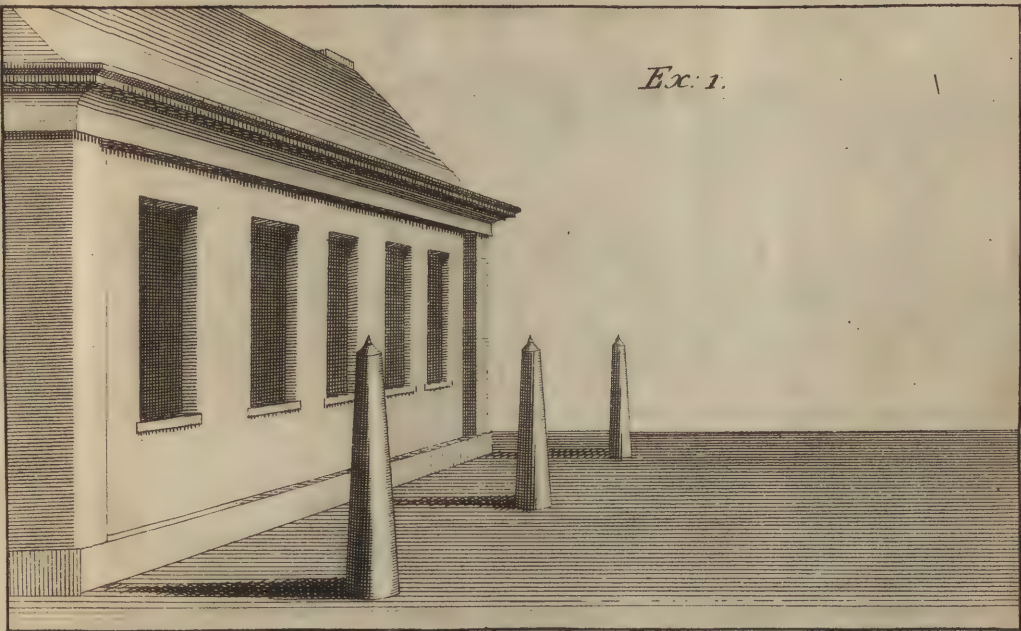
We have said before, that, in Proportion to the Sun's Strength, the Reflexions become lighter; the Reason whereof we shall now explain.

We find, when the Sun is low, and the Objects are strongly lighted, that they receive *stronger Reflexions from each other*; because the Sun's Rays fall not obliquely and glancing on the Objects, and those on others, but strike directly upon them, and return Reflexions: Contrarily, when the Sun is high, the Reflections of the lighted Objects cannot touch the others with such a Force, because the Reflexion of the Light must needs revert to its Origin: For Instance, if in an high Light, two Men stand in Discourse, and the one receive the Sun on his Breast, and the other on his Back, the Light which falls from on high on the Breast, must needs reflect again upwards, whence it came, and therefore pass over the other's Head; so that the former Figure can thereby receive none, or but a very weak and almost imperceptible Reflexion.

Thus I think to have shewn, that Reflexions in Sun-shine ought to be represented much stronger than in common Light; the Proof of which may be deduced from the Life itself.

CHAP. X. *Of the Difference of Ground-shades, proceeding either from the Sun, or radial Point.*

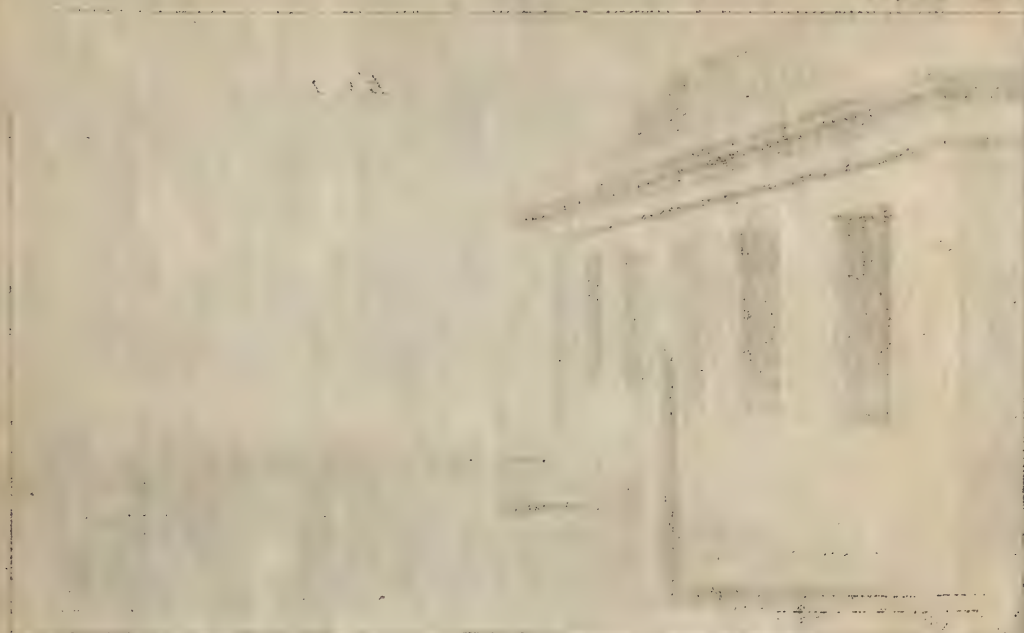
IN Plate XXXVI. the first Example shews the Sun's Place or Quarter, which I observe as East; and opposite to it, in the West, is a Building, which is lighted throughout from the East, not as by Rays, proceeding from a Point and growing wider, but by such as are



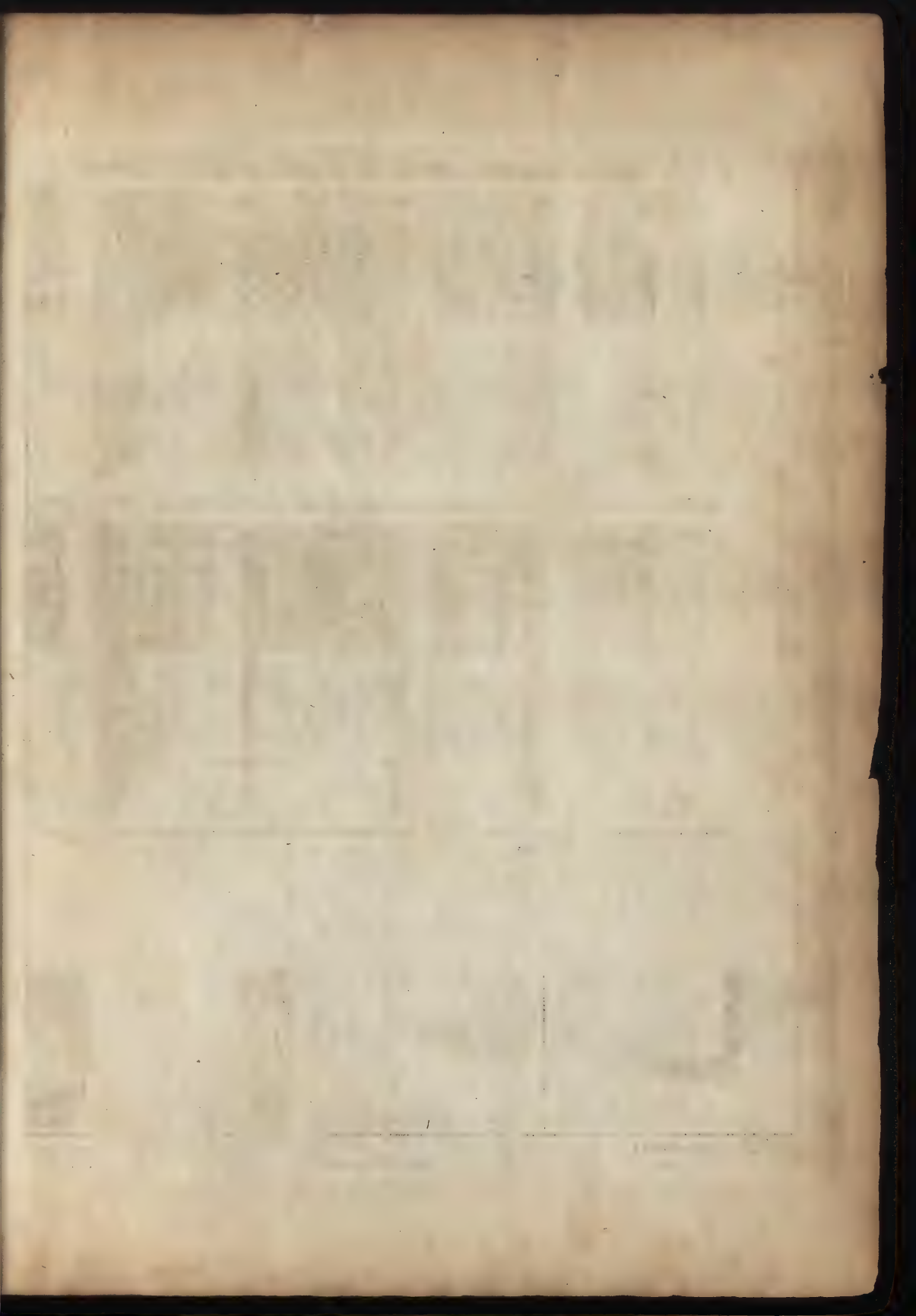
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I. Carnitham sculp.

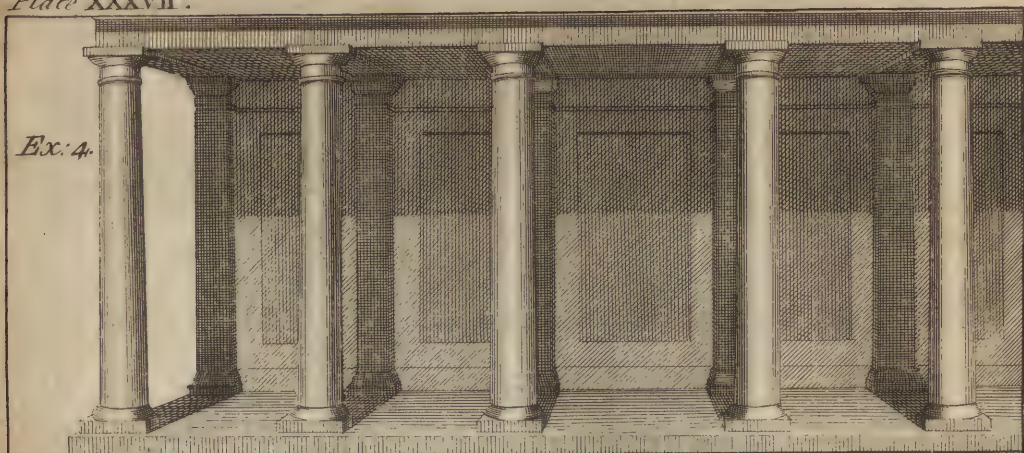
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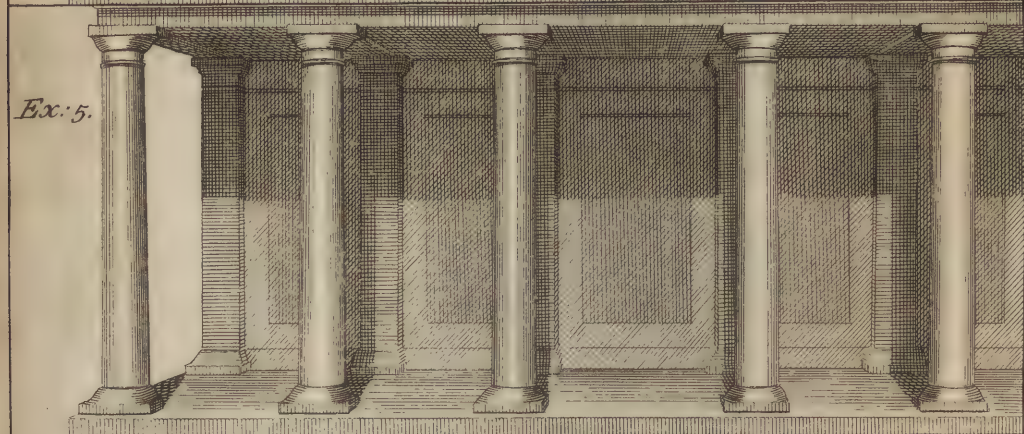
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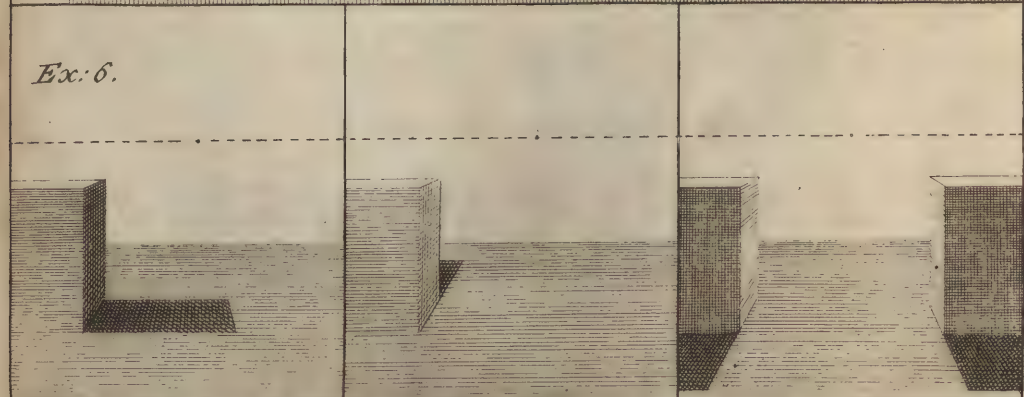
Ex: 4.



Ex: 5.



Ex: 6.



G. de Laireffe inv.

J. Carnitham sculp.

are parallel to each other; I mean, not from the Center of an assigned Sun at the Side of the Piece, but from the whole Quarter wherein the Sun is; or from the whole Side of the Piece, as wide as the Opening, thro' which he shines into it.

The second Example shews the contrary to be false; when the Sun being directly behind the Objects, the Ground-shades are not fetch'd from the Radial, but another Point.

For if this were good, it must follow, that when the Sun shines directly thro' the middle of a Street, he would enlighten both Sides of it; which is contrary to Nature, and to what we have shewed before. And

In the third Example, 'tis plainly visible, that when the Sun is in the East, and the Room in the West, the Objects on the Ground must needs be lighted directly from behind, as well the one as the other, without the least Difference: Which their Ground-shades and the Lines of the Floor sufficiently shew, both proceeding from the Point of Sight, and the latter shewing us the East and West through the whole Room.

The fourth Example in *Plate XXXVII.* affirms the same; representing a Southern Colonade lighted direct by the Sun, which is in the opposite Point; of which Building each Column throughout casts its Shade against the Pillar behind it, not proceeding from a Point, but by Parallels, according to the Rules of *Perspective*.

The fifth Example contrarily shews a great Mistake, which yet is often committed, in making the Ground-shades proceed from an assigned Point, each Column seeming to cause a particular Ground-shade; which is against Rule, and the Nature of Sun-shine.

It will not be amiss to say something here of the *Light of Grounds*, to wit, that in what Manner soever the Light comes, whether from behind, sideways or fronting, the Plan or Ground will *always appear alike*; that is, in the Front of the Piece, the most Light, be the Sun ever so low, nay, on the Horizon: And not only the flat Grounds, but every thing that receives Light: The Reason whereof is so evident, that it would be superfluous to say any thing more about it, than what's shewn in the sixth Example of a side, fronting and backward Light, which *Perspective* sufficiently justifies.

If some think, that when the Light comes from behind or a side, the Ground must be lighted otherwise than fronting (for many keep it always most Light on the Side whence the Light proceeds) I allow it, with respect to a Candle or Torch; but, speaking of the Air, must say,

say, they do not at all understand the Matter: Indeed it would not be very improper in a Ground running off from the Light: But level Floors or Grounds cannot admit of a Diminution were they, if I may say so, a thousand Steps long; nay, the Ground will always be *most* light forwards, without any Difference, let the Light come from behind or forwards. I think, no Artist will be so soft as to ask, how then it shall appear whence the Light comes? Since 'tis a general Rule, that the Shades and Ground-shades of the Objects plainly shew it. And in case there were no Objects on the Ground, the Air, if there be but the least Cloud, will make it sufficiently apparent.

CHAP. XI. *Of the Representation of different Lights in the same Piece.*

SOME think it impossible for different Lights in the same Piece to look well; for, say they, if it were good, *Raphael, Caracci, Titian, Poussin* and other great Masters would not have rejected, but approved that Manner; even the *French Academy*, which is arrived at so high a Pitch, unanimously agrees, that no more than a single Light is necessary, and rejects a Picture which has *more*; wherefore they judge, that double Lights are only the Inventions of *Dutch* Masters, who do not understand the *Antique*, but only follow Nature in order to please Ignorants. To all which I answer, that tho' *Raphael, Poussin*, and other great Masters, have not shewed it in their Works, but only kept a single and common Light, we must not infer from thence, that they despised or rejected that Manner, as contrary to Nature, but they *neither thought nor knew it*, Art not being, in their Times, got to its Perfection in this Particular: Yet I do not say, that a Piece with different Lights is better than one single-lighted, if naturally represented; I mean only, that if it so fall out and be judiciously managed, it gives a Painting a diversifying Elegance.

I believe, many common Painters will not much thank me for disclosing this Matter; because, should Lovers desire such a Piece, they would have more Trouble in doing it. However, let every Man do what he will, or can. It fares with our Art as with others, if a Man will learn all that's necessary, to become a good Master, he may do so; or if he be content with Half-inquiries, no body will call him in Question for it; But he who is able to represent a single Light well may,

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G. de Laire sce inv.

I. Carnicham sculp.

may, in my Opinion, also do the others well. How many brave Masters surmount every thing they undertake? What should hinder their exhibiting *three or four Lights* as well as *one*? But, let me not here approve the Manner of some Landskip-painters, who introduce *many small Lights* into a Piece: A fond Conceit without any Basis.

I thought it proper to handle this Matter of *different Lights*, to shew, that we ought not to regard the partial Opinions of Ignorants, but always chuse what is most natural and agreeable; I mean, that we should enrich our Ordonnances in general according to Occasion, and without Affectation. For which Purpose we shall here exhibit an Example with *different Lights*, Plate XXXVIII. in Expectation to hear what Difficulties some will raise against it.

We see here a Building or Gallery; and before it, a Mote of Water, on the Brink whereof is a Man fastening a Boat. Near the Water lies an Heap of various Kinds of Household-Goods. Two Men are seen bringing forwards some small Vessels on a Bier. On the Pavement stands a grave Matron with a young Virgin, directing the hindermost Porter to lay the Goods to the rest. Somewhat deeper in the Piece are two Soldiers; one bare-headed, carrying some Household-Gods. A Servant is coming down the Steps with an heavy Chest on his Shoulder. Through an Arch of this Gallery is seen, at the further End of a Field, a Garden ascended by 20 or 30 Steps, inclosed on each Side by a green Hedge. Some People are seen going up and down the Steps. In the Field sits an Herdsman with a Dog near a Stone. The Forepart A, with all the Objects thereabouts, is little *lighted forwards*, yet strongly. The Gallery B, and the Figures on the same Ground are *lighted directly from the Side*. Every thing in the Field D, is *lighted like A*. The Steps C, and the Objects on them are *lighted forwards*. A receives it's Light from *South-East*; B from *South*; C from *East*, and D, like A, from *South-East*.

I appeal now to Men of Judgment, whether the Lights ought not to *differ from each other, as well in Tints as Sades*. A, and the Field D, to the Steps, receive, as aforesaid, their Light from *South-East*; in which Point I suppose the Sun to be; wherefore the Air is there *lightest*. The South on the right Side, which lights the Gallery only through an Opening, thereby becomes a *little darker* than the Forepart of the Piece. The Steps C in the Offskip, covered by the Right-side-Hedge from South and South-East, and by the left, from North, must needs receive their Light from East, and the Air over Head; whence, we may perceive that the Objects are *never without Light*,
how-

however they are encompassed; since what they lose on one Side, they gain on the other.

I exhibit here another Design, *Plate XXXIX.* also tending to shew *different Lights in the same Piece.*

Let us consider it as a square Room, which can receive it's Light from the four Cardinal Points: For Instance, we suppose A, to be North; B East; C South; and D West; again, No. 1, to be North-East; 2, South-East; 3, South-West, and 4, North-West: Between these Points are, South-South-East, East-North-East, &c. which are needless. Now, we ought to observe, this Room being open on the four Sides, and a Figure standing on a Pedestal in the Middle of it, and lighted from the four Sides, from which Side it would receive it's strongest Light: Certainly from the East, where the Sun is; and next, South-East; North-East, a Tint less; then, North and South, still a Tint darker; and so the same with South-West and North-West: *The West Side only should be the Shade.*

By these Examples I think to have sufficiently cleared the Point touching the Natures and Effects of *different Lights*; and also shewed the Advantage of knowing them, as well in Sun-shine as common Light, with respect to the Variety either in Landskip or other Subjects; together with the abundant Means they afford for enriching an Ordonnance, and that above the common Method. I subjoin, that in a judicious Use of them, we must be very careful in their Disposition, that *they may not, as I have said, seem forced, but natural and necessary, that there be a general Union, and that the Principal Part have it's Predominancy.*

C H A P. XII. *Curious Observations on Sun-shine.*

I HAVE already said much touching Sun-shine, and yet, as a Matter of Consequence for History and Landskip-painters, shall, from three Designs (which for that Purpose I exhibit) make a general Observation upon it; and thereby shew the Mistakes of some and the good Qualities of others, as a Precedent for those who would get Honour by Living Embellishments.

Three young Painters had once a Controversy about the Representation of Sun-shine: They were each of different Tempers; one, cross and positive; another, meek and of good Judgment, and the third was by the others generally accounted silly. In the End, they re-
solved,



G. de Laireffe inv.

J. Carnitham sculp.





Plate XL.



J. Carrutham sculp





J. Carnvitham sculp.

solved, each to make an Ordonnance; and to shew their Skill, the two first chose one and the same Design. See the Sketches in Plate XL.

The first had given all the Objects, without Distinction, a yellowish Light, and made the Shades strong and glowing; thereby pretending to express the Sun as setting; not considering, that he thereby exposed his Ignorance, as having made the Ground-shades too short.

The second had express'd the Shades and Ground-shades not so sharp or so long; as representing the Sun much higher, and *a little fainter*; yet herein shewed so much more Conduct, on making the Woman and Boy, who are looking at an Huntsman sounding his Horn over the Wall (whom the Man coming out of the Gate shews them) *put their Hands over their Eyes*, as Nature teaches; when the other, who had represented the Sun *much stronger*, had *not taken any Notice* of that Circumstance.

The first placed a Man before the Tree, sleeping in the Sun; The second, contrarily had placed him in Shade behind the Tree; and some other People were sitting in Repose against the Wall, in Shade, to avoid the Sun's Heat.

The third, had made a Design of his own (see Plate XLI. to shew his nice Observations on the Sun; which the others, as counting him silly, at first laugh'd at. He had represented a naked Boy, sitting in an open Window, and making Bubbles with a Pipe. The Child received his Light *forward* from the common Light of the Room. Thro' the Window appeared the Tops of some Houses, and a Part of a Column with a Sun-dial affixed to it.

Now, on a nice Examination, it appeared, that this last had best bestowed his Thoughts on the Sun, and that neither of the others had shewn so many good Effects in their Pieces, as he, in so small a Compass; For, first, he exhibited the Colour of Sun-shine in the Sky and on the Tops of the Houses, sufficiently differing from the common Light: Secondly, 'tis not enough to represent the Sun strong or weak, or with long or short Ground-shades, but we must also see, by the Ground-shades, *how late it is*; wherefore he had introduced the Sun-dial, the Ground-shade whereof was on 9: Thirdly, he had observed the *Dubioufness* of the edgy Objects going off: And lastly, to shew that we cannot bear *the Sun's excessive Brightness* without doors, he had placed the Child in the Window, in the *common Light* of the Room, that he might, with more Liberty, stare about at the Bubbles than he could in the bright open Air. Thus he justified the Conduct of him.

him who had made his Figures shading their Eyes, and advised the other to give his Figures those of an Eagle, said to be the only Bird which can look against the Sun.

By these natural Observations, the others owned themselves convinced; with Excuse, that they laughed not at his Skill but his Choice, which at first seemed odd to them.

CH A P. XIII. Of the Sun's three Qualities.

AS we ought not only to view, as far as we are able, the Wonders of Nature, but also to represent their Likeness; So we shall now make our Observations about *the most beautiful of Things*.

Who can be insensible of the three Qualities of the Sun, viz. his *Splendor, Heat and Colour*? Can any Light exceed the Sun in Brightness and Clearness, or any Fire be more invigorating or consuming, or any Colour have greater Power?

The Sun-beams, says a certain Poet, *penetrate the Depth of the Sea, and render the sandy Grounds light; imperceptible Things, sensible, &c.* what Light can effect what this does? It is said that Lightening can blind the Eyes; tho' this be rather caused by its Suddenness than its Light.

As for the Sun's Heat, *Ovid* tells us, that, *Phaëton being of an ambitious Temper, importuned his Father to let him drive the Chariot of the Sun; which Request being granted, and the Horses proving too head-strong, and he, ignorant of the Course, driving out of the Way, thereby set the Earth on Fire.* The Gold in the River *Tagus* was seen flowing along. *This powerful Light inflamed the Eastern Countries, as Ethiopia, Lybia, &c. in such a Manner as to make the Inhabitants black; as we see them at this Day: The Lakes, Rivers and Fountains boiled away. Even the Sea became a sandy Valley.* He, who would know more, must consult *Naso* himself.

It is said, that the rolling and frightful Noise of the Thunder, will melt Metals in an Instant: Which is not improbable, since the penetrating Power has a great Effect upon them. Two Flints, by Collision, will produce Fire. Even two Pieces of Wood will, by Friction, do the same, tho' in themselves of a cold Nature.

In relation to the *third Quality* the Poet proceeds thus: *Phæbus*, says he, *in his light Hair, and sitting in a glittering Chariot beset with Carbuncles, gilds all things, he shines on, with a yellowish Colour. What Light has such a Brightness and beautiful Colour? What Salt-petre, Brimstone or other combustible Matter can reach so far, and spread from East to West? The white Moon and sparkling Stars, nay the sudden Lightnings themselves are all weak and faint, if compared with the absolute Beauty and Splendor of his lively Colour.*

I therefore very much wonder, that such an Ignorant can be found as I met with about 5 or 6 Years ago. Even he, who sat up for a great Master, plainly asserted, that the *Sun is Blue, nay, azure Blue.*

Was there ever harboured a more absurd Opinion, than one which makes the most transcendent Brightness and most penetrating Object, *the weakest?* Since every one knows, Blue to be the weakest of all Colours, and by which every thing is made to *retire.* What Light can be drawn from Blue? Does a blue Body produce Green, Red or Yellow? Yes, say, *Momus, a Blue Object will cast a Yellowishness; a yellow Light, a Blue one; and a Red, a beautiful Green: Also, a yellow Drapery will give a green Reflexion; a blue Drapery a red one; and white, a black one. Moreover, the Light of the Sun is well exprest, when the main Lights are whitish Blue, and the Reflexions yellow and warm. Thus, says he, we must reason about all Colours lighted by the Sun.*

I think this the bluest Position that can be; For, in painting the Sun and all other Objects after this Manner, could there be a more ridiculous Picture? How green, yellow, blue, and spotted would it appear? — But many are fond of Party-colouring.

We shall give here a Description of one of this Master's Pictures; a Work as frivolous as his Judgment about the Sun.

In this Piece he had represented, a *Vulcan* hammering a Piece of Iron, a Foot long; one half whereof was red-hot, and the other he held in his Hand: He had also exhibited a *Venus*, with the same Precaution, sitting stark-naked and unconcern'd in the midst of the Sparks.

Now, are not these fine Thoughts, and worthy of Representation? Does he not seem to say — *This Iron is not heated by the Fire, but painted of a glowing Colour?* — And indeed he shews it plainly; for the Pincers, which *Vulcan* ought to hold the Iron by, lie by him on the Ground. Moreover he was foolish enough to paint a Fire against an Hanging. But why do we wonder at that? Why should he not do it? Since a painted Fire cannot burn. We might suppose him as wise

as the Man who set a Piece of Ice to dry in the Sun, that it might not wet his Back in carrying home.

To find such Wretches among mean People is truly no Wonder ; but among Painters, and such as set up for great Masters, 'tis past my Understanding.

Those Men, who are unacquainted with the true Qualities of the Sun, may be excused ; but they, who know, see and are sensible of them, and yet through Carelessness or Folly make such gross Blunders, are unpardonable. Artists ! be then advised in Things ye do not rightly understand, that ye may be sensible of every Thing Art can effect.

Is there any thing which we cannot imitate with Pencil and Colours ; whether Heat, Cold, Day or Night, Earth, Air, Water, Fire, Wind, Thunder, frightful Apparitions, sweet Sounds of Voice or Instruments, Sorrow, Joy, Bitterness, Sourness, &c. Even, invisible Things, as the Sound of an Horn or Trumpet ? &c.

But, let us now see how these Things can be exhibited : Are there not abundance of Motions, Postures and Passions, which herein afford us Help, and which Nature herself and daily Instances shew us, if we will but take notice of them ? What then can be wanting to make our Meaning plain and clear to every Body ? Does not an unexpected Sound cause a sudden Emotion ? A Thunder-clap, Consternation ? A frightful Spectre, Terror and Trembling ? A Burn, Rage, and a Contraction of the Members ? Sourness, pinching the Mouth and closing the Eyes ? Bitterness, a loathing Contraction of the Features ? Sweetness, a placid Countenance ?

As for the Representation of *hot Countries*, we know, that both Men and Beasts seek there Shades and Caves for Shelter and Repose ; also, that 'tis usual to wear Umbrellos, and go either naked or drest in thin Silks : In *cold Countries* we find the contrary ; for there, People repose and recreate in the Sun, or where he gives the most Warmth ; they sit in an Hut or House by Wood-fires ; and if the Country be near the North-pole, they are cloathed in Wool and the Skins of Bears, and other wild Animals. Thus we see, one Sort of People seeks Warmth ; the other, Coolness. Here, the Sun shines hot ; there, the Snow abounds. The hot *Indian* appears almost naked ; and the *Laplander* and *Russian* hug in party-coloured Furs. But as these Effects are owing to the Sun only, whose Influence on these Countries is in Proportion to his Nearness to or Distance from them ; so we know, that the Heat or Coldness of each

each Climate is thereby caused, and the Sun feels hotter in one Place than another.

Since we are treating of the Sun; we shall also shew how the Poetic Expressions, describing him, are to be understood.

Poësy and Painting, being Sisters, agree intirely; and tho' Fables and Fictions be not thought necessary for a Painter, yet they are delighting and useful, and we cannot be good Painters without some Aid from Poësy. We may make use of Poetic Thoughts, as far as the History, whether sacred or profane, will admit, and as the Nature of a Thing can be thereby expressed. How can the Morning, Noon, Evening and Night be more elegantly represented, than *Homer* does it in some Passages of his Works; among others, at the End of his *Odysee*, where he says, ——— *All Objects appear in the Morning, at the Dawn of Aurora, dark; and afterwards the imperceptible growing Light distinguishes and gives them their natural Colours.* — Thus he, as to the Beginning of Day; and elsewhere of the Morning and Evening he has it, — *As when Phœbus fatigued, hides in Thetis's Lap, &c.* He says further, — *Aurora, the Day-break, and Fore-runner of Phœbus, rose in the East in her Turn, sitting in a Purple Chariot, and gilded the Tops of the Mountains, &c.* And *Virgil* in one Passage says, — *Aurora, risen out of Tithon's Saffron-bed, &c.* And in another, — *The Sea was now got rosy with Morning-rays: The Orange Day-break appeared, in the high Heaven, upon the Rose-colour Chariot, &c.* Again, *As soon as the Day-break, riding up Heaven, began to be rosy, &c.* All which Expressions give us to understand, that *Aurora's* Light begins with Redness, and grows gradually Yellow and stronger as she gives way to *Phœbus*.

We need not say more of the Names which the Poets assign this great heavenly Luminary; Nature shews us the same daily in almost all those Qualities; and he who does not consider Nature will reap little Advantage from my Observations.

CHAP. XIV. *Of the Nature of the Sun, with respect to different Countries.*

FORMERLY at leisure Hours, I diverted myself with reading the Descriptions of several Eastern and Northern Countries, written by *Linschot*, *Olaus Magnus*, Archbishop of *Upsal*, and others; and, on one Side, I saw the *Cape of good Hope*, where the Sun's great Heat is temper'd by the Sea-breezes, as 'tis thro' all *India*, *Java*, *China* and other Regions. Of *China*, Writers say that it enjoys the sweetest Air, and the Inhabitants arrive at great Ages, and no contagious Distemper is heard of amongst them. I read also of many costly and strange Rarities, and of the *Cocoa-tree* yielding a refreshing Liquor; and what else was worth observing. On the other Side of the World I viewed *Greenland*, which I found to be excessive cold, and full of high Mountains covered with eternal Snow; the Seas abounding with Whales, and the Air piercing and rigorous on the comfortable Sun's Departure; and, like the Country, the People rough and savage, as we see in the *Goths*, *Fin* and *Laplanders*, and other bordering Nations, where cold Air and Nature have great Influence on the People.

Digesting these Things, I had a fancy to make two Sketches of them: In one, I represented, according to the Writers, *Palm* and *Cocoa-trees*, little Water but many Hills; and for the Embellishment, some naked *Blacks*; the Light, a Sun-shine: In the other, I could exhibit little else than *Fir-trees*, *Wooden Huts* and *Drifts of Ice*; the People I had cloathed in *Beasts Skins*, and some hunting wild Bears, others busy in dragging a *Whale* on the Ice, which they had killed with *Harping-irons*; in fine, any Circumstance of their Manner of Living.

These Scratches were lying on my Table, for further Improvements as they occurred in my Thoughts; when a Gentleman, on making me a Visit, cast his Eyes on them, and, tho' but slightly scratcht, bought them of me; and, at the same Time, bespoke another Piece, the Subject whereof I should have from his Son, then newly arrived from *India*.

Accordingly the Son described to me, a certain Place in *India* (where he had lived) generally inhabited by *Blacks*, except the Governour, himself,

himself, and some others: He instructed me in several Particulars, as well Manners as Dress and other Things, proper to the Country: All which, I set down, and then made a rough Sketch of it with a Pen, in his Presence; in which, he said, I had rightly taken his Meaning. This being done, I fell to colouring it, in hopes thereby to get his future Favour; which I did. The young Gentleman's Affairs, in the mean Time, calling him out of Town for three Weeks, his Father, on his Return, had a Meeting of some Friends, and on that Occasion sent for the Picture (which was finished) and, at the same Time, desired my Company. The Piece was instantly hung up; and, after the Gentleman had a little viewed it, he took me by the Hand, and whispered these Words, ——— *'Tis very well done; but I forgot to tell you one Thing of great Moment; yet you can alter it in half an Hour's Time.* To be short; *I had taken the Sun too low*, and also made him fall into the Piece *sideways*; which occasioned *long Ground-shades*; whereas, I should have made him *vertical* (or over Head) as he most Times appears in that Country. I was confounded, and owned my Fault; for his Criticism was just, since the *great Heat must be express'd by the Sun's vertical Position*. Here I saw, that, after all my Pains, I had failed in the *main Point*, for the Reason aforesaid. The Gentleman's Judgment was as right in one Point as wrong in the other; for he must needs be acquainted with the Nature of the Climate; but his saying, how easily the Fault might be rectified, reminded me of the Case of *Apelles*, and I thought, ——— *Ne Sutor ultra Crepidas*; because he thereby discovered his Ignorance; for rubbing out the Ground-shades would not in the least have better'd it; and to enlighten the Figures from on high, would be more Work than to begin a new Picture. Nevertheless, he taught me to make my Advantage of it in Time to come.

CHAP. XV. *Of the Sun's Light upon Objects at Rising and Setting.*

IT is unaccountable in many Artists, who handle an Art, whose Theory is built on *Mathematics*; its Practice, on *Experience*; and the Execution, on *Nature*; that they take so little Notice of the three Points wherein lies their Honour; especially in the lighting of Objects in a Sun-set; for the Sun, *how low soever*, cannot shine on
any.

any Object under the Parallels ; namely, not in the least from underneath, were the Object, if I may say so, as high as the Clouds ; and yet we see many Paintings, wherein the Objects are, by a Sun-set, *more lighted from underneath than above* : Which is contrary to Nature ; as we may daily experience, in walking against the Sun, how troublesome it is to shade the Eyes. We turn our Heads sideways, or hold an Handkerchief before our Eyes ; even, the Hat is no Defence ; and yet the Sun never takes it underneath.

This may be plainly evidenced by *Perspective* ; to wit, that, as the Horizon limits our Sight, and the Sun cannot, with respect to the Eye, descend lower ; therefore he cannot send his Rays upwards, but along the Ground, or parallel.

These Rays then, in their Passage, unless you pull your Hat over your Eyes, must needs shine into them : I even dare to say, that, were the Brim of your Hat ten Acres broad, and parallel with the Horizon, it would not cast a Shade of a Pin's Breadth over your Eyes, nor the Sun so much as take the under Parts of the Brim, tho' we were standing on an Eminence.

But, to be the better understood, let us consider *Plate XLII.* where, on the Fore-ground, I place a Figure with a Board on its Head (like the *Americans*) level with the Eye-brows. Next, we see an high Building, with a projecting Cornice running towards the Point of Sight ; and, on the other Side, an high Column with a Figure on it, having such a Board on its Head as the other. Now you may perceive, that the Sun does not strike underneath against it, but sends his Rays parallel, I mean, when he is setting. Draw then a Ray from the Sun parallel with the Board of the Fore-figure, and see how much Shade its Eyes will have. Fetch another Ray from the Front or Cornice to the Sun's Center, to find how much Shade the Projecture will throw on the Frize ; do the same by the Figure on the Column : Then you will perceive, that the Joints of the Stones in the Building will be parallel with the Sun's Rays, and that the Off-corner of it, tho' lower than the Near-one, will yet be alike with the Near-one, and the Frize parallel with the Ground.

If it be objected, that, when we lie out at Window, the Sun is lower than the Window-board we lean on, and does not shine on it : I answer, that we only imagine so ; for if we rightly observe, we shall perceive a small Ground-shade of the Cross-piece of the Window, tho' ever so faint ; wherefore we are enabled to conclude, that as long as the Sun shines, nay, if but a Finger's Breadth above the Horizon, the
Ground





G. de Laireffe inv.

J. Carnivham sculp.

Ground must receive some Light; and, of consequence, as long as the Ground is somewhat lighted, it is impossible for the Sun to shine on any thing from underneath. Suppose, for Instance, a Column, six Feet high, lighted by a Sun-set; if this Column throw any visible Shade on the Ground, the Ground must have some Light; and, if so, how is it possible, that the Sun should shine from above and from underneath at the same Time? And if it be granted, that the Sun does not light the Column on Top, it's Ground-shade must needs be infinite; in which Case, the Capital ought just to be lighted from underneath, and the Ground, of Necessity, to be without Light. This is an undeniable Truth, though the Point be little handled by Writers; even, seldom heeded by Masters: 'Tis also no Wonder to see some fail in it; the most probable Reason for which (as I think) is their Ignorance in Perspective.

C H A P. XVI. Of the Application of Sun-shine and other Lights.

IT is an old and rooted Evil, and thereby almost become a Law, rather to gratify our Fancies and Passions, than consult Reason: Most Painters verify this in their Choices and Uses. To represent Sun-shine, say they, is pleasant, and delights the Eye; therefore we must always introduce it. But this cannot be; since the Varieties of the Seasons, and a Change in all Things visible demonstrate the contrary. This Light is indeed very agreeable in a Landskip, but very disserviceable within-doors; for, how ridiculous, in a great Entertainment, would Sun-shine appear on the Table? And how could the Guests see one another? Or, how could the Glitter of the Plate be expressed, without obscuring every thing else?

What a fine Piece would that be, where the white Table-cloth must be mixed with black? And how agreeable would it look to see the Ground-shades of the Window-frames and Squares expressed on the Table and Floor. Sun-shine is not always proper; and yet some will not give themselves time to think whether the Subject require it or not; as, in *Christ's Crucifixion* it is improper, because the Scriptures mention the Sun to be hidden.

The better to explain my Meaning, I shall exhibit three different Lights in as many Ordonnances relating to the Person of our Saviour.

Of

Of CHRIST'S Crucifixion.

Here, on Mount *Golgotha*, is the Place of Suffering. The Sun, tho' at Noon, is *obscured*, by a dark Cloud. Behold how the Place is lighted, from the right Side, where are the Cross and People, receiving a *strong and a broad Light from the Clouds*; all this appears on the second Ground. The Figures on the Fore-ground, shadowed by a Cloud, are *not so broadly lighted*, but unite gradually in Force with the others, 'till they come to be *alike broad-lighted*. About the third Ground the Sky is *darker*, and full of heavy Clouds, which, as they rise, seem to draw a little cross towards the Sun, which is on the right Side.

Now, we must follow Truth as much as possible, and not our Fancies or Choices. Here, every thing ought to be still and inactive; *Christ is dead*: Does not this furnish sufficient Reason for Mourning? Wherefore I chose the aforefaid Light, as *best expressing Sorrow*. And yet 'tis not proper on all Occasions, as may appear in the two following Ordonnances; one of which is *strong and broadly lighted*, and the other with *Sun-shine, sharp and long-shaded*.

Truly, a Piece with these Considerations, and exhibiting the *Nature of Things and Times*, must needs please the Curious: Even, the very hearing such Reasons and Observations can make a Lover *knowing*; especially, if he be instructed by a good Master in right Principles, and is somewhat conversant in Drawing. Such an one may even *convince Painters*, if he have a particular Genius, quick Apprehension and a good Memory; improve his Time, read good Books and shun such Company as prattle much, and do little.

To converse with the Skilful and Judicious is very commendable, but the contrary, injurious. Reason should always take place, and a discerning Judgment not be rejected. *Rather do something less, and weigh it thoroughly*. *Augustus's* Saying is, on this Occasion, not amiss, *Festina lente; Haste with Ease*. Good Things will endure, but those which are so seemingly, must decay. But my Zeal has carried me too far, and therefore I shall return to my Purpose in the Ordonnance.

Of CHRIST'S Burial.

The Rock on the left Side of the Piece, which opens a little forward, and has a dark and deep Entrance, is the Place of *Christ's Burial*.

rial. The Funeral Rites are performed within, and one or two Lamps are seen somewhat to light the Hollow. The Body is carried in by 3 or 4 Men. The Time is about the Evening, and the Sun does not shine. Behold the People, against the Rock, *almost without Ground-shades*, as being lighted from *on high*, and a little forward; because of another Piece of a Rock rising up there by the Side, alike with the former. Observe the three Figures, on the second Ground, standing between the two Rocks; those, wanting the Fore-light, must needs receive it *from behind*. Somewhat further, on the third Ground (which is the common Road) some People are coming close by the Trees standing on the right Side of the Piece, who, on the other Side beyond the large Rock receive their Light from the *left Side*; a plain Proof, that, were they more distant in the Field, they would be *lighted from all Sides*.

My principal Remark on the Piece is this. This Burying-place belongs to *Joseph of Arimathea*, and lies near the City of *Jerusalem*, as the Text shews. He is there with his People, who carry in the Corps. Now, my Intention is, to light this foremost Group as *strongly* as possible, and yet *without Sun-shine*: The Light comes *almost fronting*, by reason of the Side-rocks, which obstruct a Side-light; so that they can scarce have any Shade other than from *behind* through the Rock or Burying-place, a little from some Cypresses standing on one Side of it. Between the two Rocks, I shew, that the People, coming forward, must needs be lighted from *behind*, since they are still half in the open Air; and that those somewhat further off, in the Road, against the Side-trees, ought to be lighted *forwards, backwards, and from the left Side*, where the Rock is very low; consequently have but little Shade on the right Side of the Trees, against which, their Ground-shades fall. The other Group, and the Stone-heaps in the Field, on a lower Ground, I shew to be lighted from *all Sides*, and to have no other Shade than from below, and the deepest Hollows; because the Sky is settled, and without Clouds. Now, it's certain, that few will relish so nice an Observation; since they follow their own Fancies without further Inquiry: Yet if any of the Circumstances were omitted, the Matter would also be less apparent.

The chief Regards had here are *to the Light; the Time or Hour; the Situation of the Burying-place*; and *the Quality of the Man who performed the Funeral Rites*, not only as to his Person and Authority, but also with respect to his *Dress*; together with the *Manner of the Solemnity*, according to Scripture: All which appear plainly. As for th-

Stone-heaps in the Offskip, they are Burying-places raised up and down about *Jerusalem* (of which the aforefaid is one) we fee them small and mean, large and ftately, according to the Conditions of thofe who caufed them to be made; as the Scripture testifies.

Let us now obferve the third Ordonnance.

Of CHRIST'S Refurrection.

I again reprefent here a Rock; before the Entrance whereof is fitting the young Man or Angel, on the Stone of the Sepulchre, in fhining Rayment, fpeaking to the three Women, and pointing upwards. *Chrift* arifing is furrounded with Rays like thofe of the Sun; whereby, two of the Women (one beholding him with her Hand over her Eyes) are fo *ftongly and fharply lighted*, that their Shades, by reafon of the Nearnefs of the Dazzle, fall very diftinct on the Ground *forwards*, and on every thing elfe thereabouts. One of thefe Women, as neareft the young Man, thereby receives *ftong Reflexions*; when the third (who is ftepping towards the Sepulchre) is without the Reach of either Light, and tho' receiving, in a manner, fome Light from the Air, yet *melts in the broad Shades*. Somewhat further, on the fecond Ground, the Trees alfo, along the Way, give *broad Shades*. In the Offskip is feen *Jerufalem* in a rifing Mift; becaufe 'tis *Day-break*; the Heavens abounding with *thin Clouds* moftly in the Sun's Quarter, which on the right Side of the Piece appears a little on the Horizon, fomewhat yellowifh and purple.

Now, if a Lover or Mafter will, with due Reflexion, join his Thoughts with mine, and not fear any Trouble in the Performance, I queftion not but he will, by fuch a Representation, fatisfy Co-artifts, and merit the Name of a great Mafter.

CH A P. XVII. *Of the Properties of the Sun and other Lights in their effential Representations; and of the chief Times of the Day.*

WE need not fay further, that Lights differ in their Kinds, as having, in the preceeding Chapters, fufficiently fhewed their Natures, Effects and Qualities; yet, to finifh this Head, we fhall here fubjoin fome Particulars which could not before have Place.

As

As for the *Sun*, my Opinion is, that he *cannot be represented in any Picture*; First, because the Eye is too weak to behold him; and therefore his Force cannot be expressed otherwise than by making all Objects dark and black. Secondly, because when he shines directly in our Faces, we cannot perceive the right Shape or colour of Things, unless we shade the Eyes, as Nature teaches.

For the same Reason, I think, we may not represent a burning Candle, Torch or other Matter giving a great Light, unless we also exhibit the Objects as this Light makes them appear to us, and not as by their Colour, Stir and Union they really are; for the further from the Candle, the more faint they become. 'Tis therefore Folly to maintain, that the natural Force of Candle-light, especially if the Flame be seen, can be imitated, since it is past our Skill to give the other Work its due Appearance; for when the Light of the Candle shines in our Faces, the most deep and dark Colours, even Black itself, appear neither darker nor blacker than they would in a dark Day. But we shall afterwards treat more largely of these Lights; and therefore now proceed to say

That those who love to paint *Sun-shine* may observe, that 'tis proper for *Sacrifices, Combats, Bacchanals, Dancings, Sports of Herdsmen and sundry other jovial Occurrences and Histories, which require great Bustle*; but very improper and obstructing in *Councils, Pleadings, Entertainments, Academies, Wedding-ceremonies and other such Circumstances*. But *Cloud-light* gives an uncommon Decorum and Naturalness in *solemn Affairs*; such as, *Assemblies of Magistrates, Pleadings and other Bustness of Authority and Consequence*.

The third of the Lights, of which we have spoken (*the Torch or Candle*) is proper for *mournful Occasions, for dying Persons, Burials and such like*; especially in the *open Air*.

The *Sun* appears agreeable and delightful in the *open Field*, when, thro' thick Bushes and Trees, his Rays here and there light the Grounds, and the People are seen reposing or diverting in the Shade: But he acts against Nature, who exhibits tender and beautiful Virgins basking in a sun-shiny Field, staring at the Sun, and talking and beholding each other with as little Concern as if it were but a Candle or Star-light; since he himself would leave their Company, and retire to Shade.

To prevent any Mistakes of which Kind, let us describe the chief Times of the Day.

Day-break.

This first-born Time of the Day favours the Enterprizes of great Generals in *besieging or storming a Town*; no Time more proper for it, by the the Example of *Joshua* in taking of *Jericho*. This Rule, tho' not without Exception, has been observed by all Nations; of which I could give many Instances. The Battle of *Pompey* against *Cæsar* began at that Time. 'Tis also the proper Time for *Hunting*; as in the Representation of a *Diana, Cephalus, Adonis* or any such Subject. Judicious Masters always chuse the Hour of the Day which best agrees with their Story. This Time is of singular Advantage for the *half Tints it gives*; exhibiting all Things in their natural Colours; whence arise an uncommon Agreeableness and Decorum.

The Morning.

This Time principally *rejoices Nature*; even inanimate Things are sensible of it. The glittering Light takes the *Tops of high Mountains*, and causes, both in *Buildings and Landskip*, great *Shades*, appearing very delightful. This Light, at breaking out, gives uncommon Sweetness when the *Objects shine in the Water*; as also a certain *Freshness mixed with Vapours*, which *bind the Parts of Things* so well together, as intirely to please the Eye of the Knowing.

At this Time the *Heathens* offered their Sacrifices: And we read, in the Books of *Moses*, that the *Children of Israel* had not only their *Morning-oblations*, but also worshipped the golden Calf at *that Time*. The *Jews* retain those Customs to this Day; as also did the ancient *Christians*, who often baptized in the *Morning*; as was likewise *Christ* in *Jordan*. The *Persians* moreover honoured the *Morning* by their *Offerings*. Wherefore we ought to have due Regard to the *Time of the Day* on all such Occasions; and take especial Care, that the *Light fall on the principal Object and Place*, according to *Poussin's Conduct* in a Picture of *Christ restoring the Blind to Sight*; wherein the greatest and strongest Light is intitely spread over our Saviour.

The Light between Morning and Noon.

This Light is not very fit for Objects, if it be not broken by some Accident of *Rain, Storm or Tempest*. Such a Time may be proper
for

for mournful *Occasions*; such as, the last Judgment and our Saviour's Suffering, when (as said in the last Chapter) the Sun was darkened; which looks frightful, and causes an expreffible Amazement: Wherefore fine and pleasant Weather would, on such Occasions, look ridiculous.

Noon.

At this Time the Sun, darting his glittering Rays, shines in full Splendor; wherefore I desire those, who use this Season, to think, that Nature effects, by the Force of this Light, what *cannot be represented*; since we often fail in our utmost Attempts for that Purpose: Whereby it happens, that in endeavouring to make Things come forward, we often use such a Force of Light, on the Fore-ground, as far exceeds that of the Sun; as in the Case of Draperies of a fiery Colour, or the like. Certainly an unaccountable Way of proceeding.

Nevertheless, the Sun's Light may be *hidden behind Mountains, Buildings, &c.*

This Hour gives *Rest to human Labour*. The Scriptures tell us, that *Christ*, tired with his Journey, sat to rest on the Well; which gave the Woman of *Samaria* occasion to hear his wonderful Prediction; His Disciples, also wearied, sat down near him. He who endeavours truly to represent the Natures of Things, must especially observe the *Times and Hours proper to them*.

The Afternoon.

As this Season is most liable to Diversity of Weather, by means of driving Clouds, which occasion many Over-casts, 'tis very proper in the Representation of *Bacchanals and licentious Actions*. But these are not always fixed to that Time.

The Evening.

Labour ceasing, at this Time, it gives Liberty for all Sorts of Pastime; as *Dancing, Walking, &c.* If you would represent the *marching home of an Army*, or *Herdsmen driving their Cattle out of the Field*, this Time is the most proper for them. This Light frequently changes its Colour by the Interposition of rising Vapours, which it draws; but does notwithstanding most times enlarge the Superficies of Objects.

When

When the Shades do not receive the Reflexions of other Objects, they ought to *partake of the Light*. This Season is quite different from the Morning; yet not less agreeable, by its small glittering Lights, if we keep the general Light *somewhat dusky, which creates great Masses or Parts*; especially when the Colours are somewhat dispersed by a judicious Master.

At Noon the Sun's Light must proceed from on high, giving short Ground-shades; but in an Evening his Light must be *low*, and causing *long Ground-shades*.

The Morning is like the Evening; and with this *the Moon-light agrees*.

CHAP. XVIII. Of the Moon, and her Representation.

QUESTION not but many of my Positions and Observations in this Point will be censured as Heterodox, for being contrary to both ancient and modern Practice: Nevertheless, I shall not fear to enforce them, that discreet Artists may enquire, whether they are founded on Reasons, or not; especially seeing they are not new Inventions, but Corrections of old Mistakes; as I think I shall prove.

I suppose then, that 'tis a gross Error to represent the Moon *less than the Life*; because, how distant soever she be, we nevertheless see her like the Sun *always retain her natural Bigness*: And if this be granted, the contrary must be unnatural, and therefore forbidden to a Painter, who is the *Imitator of true Nature*.

Had I a mind to paint a *Moon-shine*, I would, without Injury to Nature, manage it, as I have before said, I would represent the Sun; that is, to exhibit her *Shine*, but *not her Body* (for the Light is of greater Moment in a Picture than the Bodies of either the Sun, Moon or a Candle) lighting my Objects thereby either from behind, sideways or forwards (and as well in Figures as Landskip) *somewhat darker than the Day-light*, that it may appear a *true Moon-light*, and not a Sun-shine (which it very much affects by its sudden Lights and sharp Ground-shades) making the Blue Sky here and there, with some glittering Stars. And, to make it still look more natural, we may, if the Subject permit, introduce up and down Torches or other Lights, burning Piles of Wood, Offerings or other Fires, as Occasion requires, and thereby *make the Lights the stronger, and the Colouring russet and more yellow*; yet the Shades not to be

be so sharp as those of the Moon. This would, in my Opinion, have a fine Effect, especially if the said accidental Lights were mostly ordered in *dark Places*. But we ought principally to observe, that in the whole there must be seen *more Darknefs than Light*, and that no Colours appear so beautiful as those of the Sky, in reference to the Moon, unless they be red, yellow, and such others as are peculiar to burning Lights (as we have shewed in the first Chapter of the fourth Book) for *Light red and yellow become dark*: The Moon's Brightness, contrarily, makes *dark Blue and Sea-green appear lighter*; but Black keeps it's Post; wherefore little light Red, and as little dark Blue ought to be seen in the Picture.

By such a Disposition, we gain two Advantages; 1. A natural Light.
2. An uncommon Variety in the Colours.

If any one find any Difficulty herein, he may please to know, that he is no more obliged to exhibit the Moon than the Sun in his Piece; because the former takes it's Course round the Heavens as well as the latter, and may therefore be placed as the Elegance of the Figures and By-works require, since both illuminate the Earth and it's Objects forwards, backwards and sidewise.

As to Quality, in three Particulars the Moon is so like the Sun, that there is no Difference between them: As, 1. She always throws her Rays parallel as well as he. 2. All that is lighted by her is broad and sharp. 3. The Shades on the Ground are plain, and conform with the Objects: But the Reflexions are not so strong as in Sun-shine; because the Moon-light is weaker than the Sun's, by reason of the opposite Natures of those two Luminaries, the one being warm, and the other cold; And as the Moon receives her Light from the Sun, she can therefore not have so much Power to impart it to the Earth; nor the Objects, lighted by her, appear so distinct to the Eye. Again, as the Sun often alters his Colour by means of the Vapours which he exhales; so we find the same in the Moon, who, by the same Means becomes also more pale or yellow in Proportion to the Vapours about her, or the Air's Rarity or Density.

Can it be doubted, whether such a Piece of Moon-light, without the Appearance of her Body, be such, when the Darknefs, Broadness, and Sharpness of the Ground-shades, and the Paleness of the Colour are well observed, all which conjunctively express *Evening or Night*. If it be a Question, whether this were the former Practice? I say, I have no Business to enquire into *that*; since we ought not to accommodate the Art to Fancy, but our Senses to the Art. 'Tis to as little Purpose

Purpose to consider, *what is done*; but rather, *what may or ought to be done*, according to the Dictates of right Reason. In short, 'tis impossible, when the three aforesaid Qualities are well observed in a Piece, it should fail of representing a very natural Moon-light.

As my Position runs counter to old Custom, and therefore not so easy to Apprehension, I have endeavoured to explain myself by the three Examples in *Plate XLIII.*

In the first, I shew the Moon in her natural Bigness, *yet without the Piece*; because she would otherwise come too near the Horizon, and cause too long and disagreeable Ground-shades.

In the second, she is exhibited after the old Way. And,

In the third, I shew only a Starry Sky, with the strong Lights of a Moon, who, as in the first Example, is without the Picture.

If any one think, that the Moon's Body gives a strong Glitter, Elegance and Life to a Piece; I say, the *sparkling Light of the Stars does the same*; especially if we make them, as large as they appear to us; but not in a Perspective-way, as being between Heaven and Earth, like the Moon. However, we need not represent them all, but the chief only; such as, *the Chariot, the Triangle, the Serpent, the North and Evening Star*, and such as make a known Figure; all which, as having no figural Being, but only the Shine of a very small Light, may be easily expressed by small Points.

We may also make the Moon, though without the Piece, appear in the Water, and cause an agreeable Reflexion in the waving Surges; and, by chusing such a *Side-light*, we have the Advantage of representing *all things most beautiful*, neither more nor less than in Sun-shine or common Light.

I must subjoin another important Consideration; which is, that as the Moon's Light is sometimes obstructed by *high Objects*, such as Rocks, Palaces, Trees, Hills, &c. so some Parts must needs be dark; in which, the Reflexions of so weak a Light have no Power to enlighten or fetch out the Objects or Bodies in them, though ever so near. For this Reason, a Painter ought to *avoid such Accidents*, and not to introduce them unless through Necessity, to *create an Harmony or Force*; and to place them *mostly forward, or in the Offskip, against the Sky*; for setting them *between both*, cannot but make a *disagreeable Spot*, unless it be broke by some *Water*, wherein the Reflexion of some *Stars* or other Lights of the Air appear; and, into such a Choice of Landskip or Visto, you may introduce, white Marble-images, Buildings, light By-works, and light-coloured Stuffs, which all together look agree-

Plate XLIII.



G. de Laireffe inv.

J. Carnicham sculp.



agreeable: And as the Night-vapours are more dense than those of the Day, so the distant Objects become *more suddenly dark and undistinguishable*. Forget not, that in windy Weather, the Moon as well as the *North-Star*, is encompassed with a *yellow Ring*.

If any Person be not yet fully satisfied, let him please to weigh the following palpable Reasons: *The Sun, Moon and Stars cannot diminish*; because we can neither approach nearer nor go further from them; but all sublunary Objects can, by our Recess or Approach lessen or magnify: And, to prove this, take a Glass of the Size you intend your Picture; place it before a Window, and draw on it the Prospect, with the Moon, as it then appears to the Eye; which done, you will see how large she ought to be painted. Now, if you approach with this Glass some thousand Steps nigher towards the Sun or Moon, they will *not appear bigger on or through the Glass, but have the same Magnitude*: Whence arises the Falsity of those Representations, which *diminish the Sun, Moon or other Meteors* as well as the Figures.

I conclude then, that the Pictures, exhibiting Nature contrary to what she ought to be, are liable to Censure, and that we ought to seek Truth by Ratiocination, and then, waving old Customs and Prejudice, to believe our own Eyes.

I shall further illustrate this Matter, in the Chapters shewing, *What is meant by a Table*; and of the *Uses of magnifying and diminishing Glasses*; and of the *Difference between large and small, warm and weak painting*; to which we refer the curious Artist.

C H A P. XIX. *Of the Effects of Artificial Lights, as of a Torch, Lamp, Candle, or Fire.*

HA V I N G, in the most plain and concise Manner, treated of the Effects of the Sun, Moon and Star-lights, we shall, on the same footing, speak also of the *Auxiliary Lights*, which Necessity, for the Ease of Mankind, has contrived, and Art brought to Perfection.

I think it not amiss to shew here, in the first Place, the Force and Property of these particular Lights, in such manner as I conceive them.

No. II.

H h

That

That of a *Flambeau*, or *Torch*, is, at Night, the most powerful and beautiful; having two Qualities, to wit, of *affrighting and rejoicing*. It's Light is very proper for *Bacchanals, Entertainments, Plays and other joyful Meetings*; and, on the contrary, *frightful in Sorceries, Apparitions of Ghosts*, and such like nocturnal and unexpected Accidents.

The *Lamp* is melancholy, faint and gloomy, and therefore proper for *Burials, Prisons, near sick and dying Persons*, and on other mournful Occasions. This Light is most agreeable *within-doors*, and in *Caves, Grottos, or frightful and unfrequented Places of small Extent*.

The *Nature* of this Light, and it's *Effect* on Colours, are the same as those of the Sun, with respect to it's *falsifying the Colours*; but the Light and Reflexion are not so strong; for which Reason, the Artist is often at a stand in the Uses of them, arising mostly from his slighting this Light as a Matter not worth his Observation.

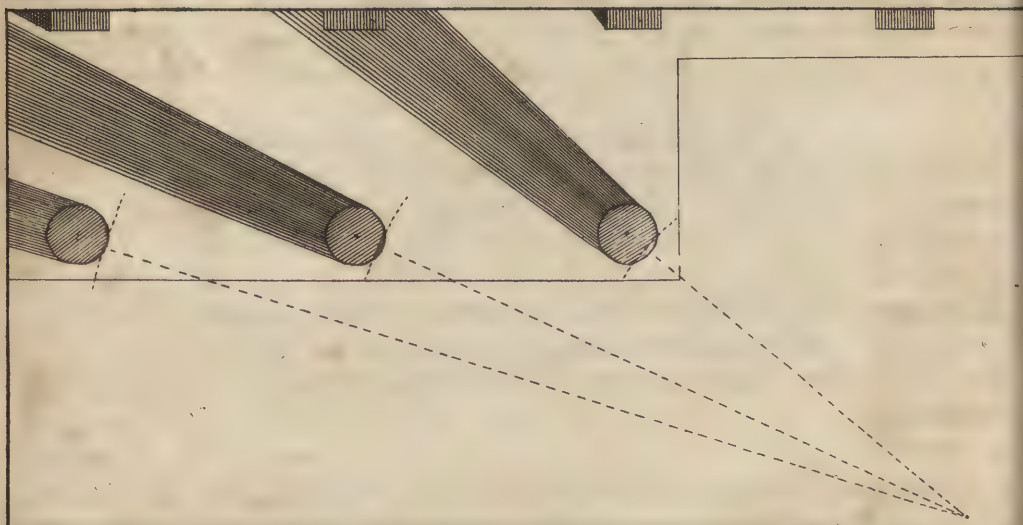
In reference to *Shades*, they are not much unlike those of the Sun, as well in *Broadness as Sharpness*; yet with this Difference, that the Sun-light falls more uniform on Objects, as he is more distant from them; and because in the Evening, but especially at Night, the Vapours are darker and more dense than those of the Day: Whence it follows, that all Objects, deprived of the Lamp-light, disappear; and, by reason of it's Nearness, can be lighted *but in part*.

To confirm this, we shall exhibit a Mathematical Instance in *Plate XLIV.*

Fix a Point A for the Center of the Light, from which all the Rays flow. Draw, under it, a Candlestick of a certain Height, as 4 Feet above the Ground. Then sketch 3 or 4 Columns going off further and further from the said Point of Light: Let these be 8 Feet high. Next, set one Foot of the Compasses on the said Point, and extending the other, so as to touch the Extremity of the first Pillar, sweep a Segment of a Circle on the Shaft; do the same with the other Pillars. Now, you will perceive that the first Pillar is *least touched*, but receives the *strongest Light*, and that, above and beneath the Touch, the Light falls weaker and weaker: Moreover, that the furthest Column is *most touched*, by means of the greater Sweep of the Compasses, and therefore it will be *lighted almost all over*, but also *most weak*. Whence 'tis plain, that Objects lighted by such Lights, are *never lighted intirely and uniform*. And were they touched and lighted alike, it would be so faint and dark, that we should perceive nothing distinctly, either in Colour or Out-line, more than in a weak Moon-shine.



Plate XLIV.



G. de Laireffe inv.

J. Carnwitham sculp

If any one want further Information how I apply this to Practice, I shall now freely impart it.

First, I sketch my Ordonnance on blue or dark Drawing-paper; then I make my Plan, to shew the Places of the Figures and other Objects; which I slightly scratch; next, I assign a *Point for my Light*, either high or low as Occasion requires; on this Point I set one Foot of the Compasses, and with the other, touch Circle-wise (with an Extent equal to each Object's Distance from the said Point) all the Objects wherever it happens: By this means I find *the Parts*, which, as nearest the Light, ought to have the *strongest Light*; and consequently the *Diminution* of the Light and Colour shews itself *in Proportion as it goes off from the drawn Circles*.

As for the *Reflexions*, they are in the same Case with *all Lights*; the brightest, largest and strongest give the strongest; and the *purser* the Light, the more *yellow* appear the Colours both in *the Lights and Reflexions*: Contrarily, the *fouler and more vaporous* the Light, the more *Russet* seem the Colours.

The Light of { A Candle is yellowish.
A Lamp is Russet.
A Flambeau, or Torch, is more Red.

Artists, who delight in representing such Lights, ought to regard the three following useful Precepts.

1. To keep most Light together.
2. To take especial Care in the melting and lighting of their Out-lines.
3. To observe the Naturalness of the several Lights, whether Candle, Lamp or Torch.

It must also be noted, that the *Space* between the Eye and the Light, as likewise the first Object or Figure (if it come *before* the Light) ought to be the *darkest*; but if it be *behind* the Light, it becomes *weaker* and weaker both in Light and Shade, occasioned by the Vapours, which, as before has been said, appearing more dense in the Evening, the Night-light more affects them and enlightens them.

Add to this, that the Main-light being temper'd with light Yellow, Russet or Red, the Diminution and Breaking of those Colours ought to be *found by Black*; I mean, by Black and the proper Colours wherewith the Objects are shaded, and more or less weak in Proportion to their Distance; for the foremost Darkness, and nearest to the Light is more warm than the hinder and furthestmost, which, in Proportion to its Distance, becomes more blue; yet, much *more in the o-*

pen Air than within-doors; because the Vapours of the Air are more subtile than those of confined Lights, which being made with Lamp-oil, Rosin, or the like, emit a foul Smoke.

But as the foremost Objects must, by means of a *confined Light within-doors*, needs be subject to much Shade, whereby they often maintain but a small Light on their Extremities, it will be found, that such *outward Lights* appear *more or less strong* than the Objects lighted *streight forwards*, according as the Stuff whereon it falls is either *rough or smooth*. As for the *Reflexions*, with the Light shining thro' thin Folds, I observe the same Management as I prescribe for Sun-shine touching those Parts: But, in breaking the Colours, let me subjoin, that the *foremost Darknes must be the greatest*, and therefore less falsified by the Light than those which are more distant; the Colours thereby keep cleaner, and are less fouled; and still less in the open Air, than within-doors.

I am even not afraid to add an easy Method for finding the *Diminution of the Tints* on Objects, according to their Distances, not from the Point of Sight, but from the *Candle, Torch or Lamp*. Cut a Strip of Paper or Vellum, as long as from the Center of the Light to the furthest Corner of the Piece. Let it be a Finger and half broad at Bottom, and cut away to a Point at Top. Then paint the Point with such Colour as you give your Light, yellowish or russet, diminishing it gradually in Proportion to its going off from the Light. Next, with a Pin, fix the said Point in the Center of the Light, so as to move it about, at pleasure, to all the Objects near to or distant from the Light. Then divide this Strip into *degrading Feet*, small at the pointed light End, and from thence gradually larger; by which means the Strip will shew, without Trouble, the right Tint to temper.

For the Objects going into the Picture towards the Point of Sight, you may make another Strip, the Reverse of the former, to wit, Light at the Bottom, and diminishing towards the Top or Point, to be fixed on the Point of Sight.

If you would use any more Helps for the Diminution of the Colours, and less troublesome, try the following Method.

Having, in my Ordonnance, exactly designed the Figures after the Life, I paint it like a Common-light-Piece, without breaking the Colours more than Perspective requires. The Light I take as from a Candle or other Matter, proceeding from a Point within the Piece, whether within-doors or in the open Air. After which, I take a thin glazing Yellow of the same Tint I give to my Light, and scumble it

it neatly and thin over both Lights and Shades. This Yellow must not be too dark, because my main Heightning is taken only from a common Light; wherefore *Asphaltum*, yellow Lake, and *Dragon's Blood* would be so warm and sensible, as to take away the *Mistiness inseparable from Night-pieces*, unless it were before painted accordingly; to the no small Trouble of the Artist. Now, as glazed Things commonly abate of their Neatness, you may, if it be necessary, retouch the Main-lights, as well in the Faces as other Parts, and thereby fetch out their Force again.

The Advantage arising from this Method is, that there is no Kind of Night-light, whether of Lamp or other Oil, Pitch, Brimstone, Candle or Torch, but it may be represented with the same Trouble; because it *depends only on the tempering the glazing Colour*; the best of which, in my Opinion, is Gumbooge, light Pink or yellow Lake mixt with a little Vermillion.

I think these very good Methods; because sometimes in Night-pieces, especially in great *Bustles*, we use two, three, and more particular burning Matters for Lights; and by this means we obtain a sure Method for fetching out those Lights and Fires, not only at Night, but also in the Day-time, in the Evening, nay, in *Sun-shine*, where we often meet with Flambeaus, Torches, burning Altars or Piles of Wood.

But let me not propose these Precepts as Laws, but Examples to exercise the Artists Curiosity, and for their Proficiency; wherein I wish my Labours may be of Service.

CHAP. XX. Necessary Hints in the Use of Perspective.

I HAVE been long considering a Point, which, in my Opinion, is very remarkable, and yet has never been settled; tho' I think it may be done: It relates to the Execution of *Histories*, either within or without-doors, and *Landskip* embellished with Figures.

My Thoughts are, that as *Perspective* assigns a certain Distance for viewing a Picture with respect to its Magnitude or Smallness; or, a large Piece with large Figures, and other Objects going off, to wit, on the second and third Grounds, those Objects ought to be as neatly finished as those on the Fore-ground; provided they keep their Faintness, caused by the interposing Air. This Position, I think, is founded on certain and natural Principles.

But:

But I must previously suppose, that when we say, a Piece is *well finished*, it must be understood that the *Whole* is so, and not a *Part* only. If we begin Inquiries, we ought to push them as far as possible, to enable us to say; such a Piece is artfully executed; nay, so perfect, that nothing is wanting: For that cannot be affirmed, when the Fore-ground is finished and well painted, and the second and third Grounds but slightly touched. I grant, that we sometimes see Pieces with small Figures, tho' loosely handled, accounted finer and more artful than large Pictures laboured and highly finished; yet it must be allowed, that more Work is necessary in a large finished Piece than a small one loosely handled: The very Words (*finished* and *loosely*) imply it. My Opinion is, that if we be not wanting in Trouble and Time, as artful a Piece may be produced, as what has been hitherto done, yet only by those who understand Art and its Rules in Theory and Practice. And tho' it seem difficult to attempt a Thing new, we must not therefore be discouraged; for what great Things have not been experimented and performed? What did not *Alexander*? Had he feared Danger and Trouble, he would never have gone the Lengths he did: He had a mind to do it; *this* created a Resolution, and *that* finished his Hopes.

But, to return to our Subject, let us suppose, that a Picture ten Feet high, with Figures as big as the Life, ought to be viewed at ten Feet Distance; and that a smaller one, five Feet high, with Figures half as big as the Life, must have five Feet Distance; and thus the smaller the nearer, according to Perspective: Now, the Question is, which of those three Pieces ought to be most finished? Many will certainly say, — *The last*. But my Opinion is, that each of the three Pieces must be painted equally neat; because each has its determinate Distance with respect to its Bigness.

Again, there is another such Piece, ten Feet high, but divided into three Grounds, whereon are placed the same Figures as in the three former; to wit, those as big as the Life on the Fore-ground, those half as big, on the second, and the last on the third Ground; the Question now is, which of these three Grounds ought to be most finished? Being all in one Picture, the Judges will, contrary to what they before asserted, say, *The first*; and that the hindermost must not be so neat and finished; since they can never relish, that the Figures on the second and third Grounds ought to be painted as neat and elaborate as those on the Fore-ground; for say they, — *Who would perceive*

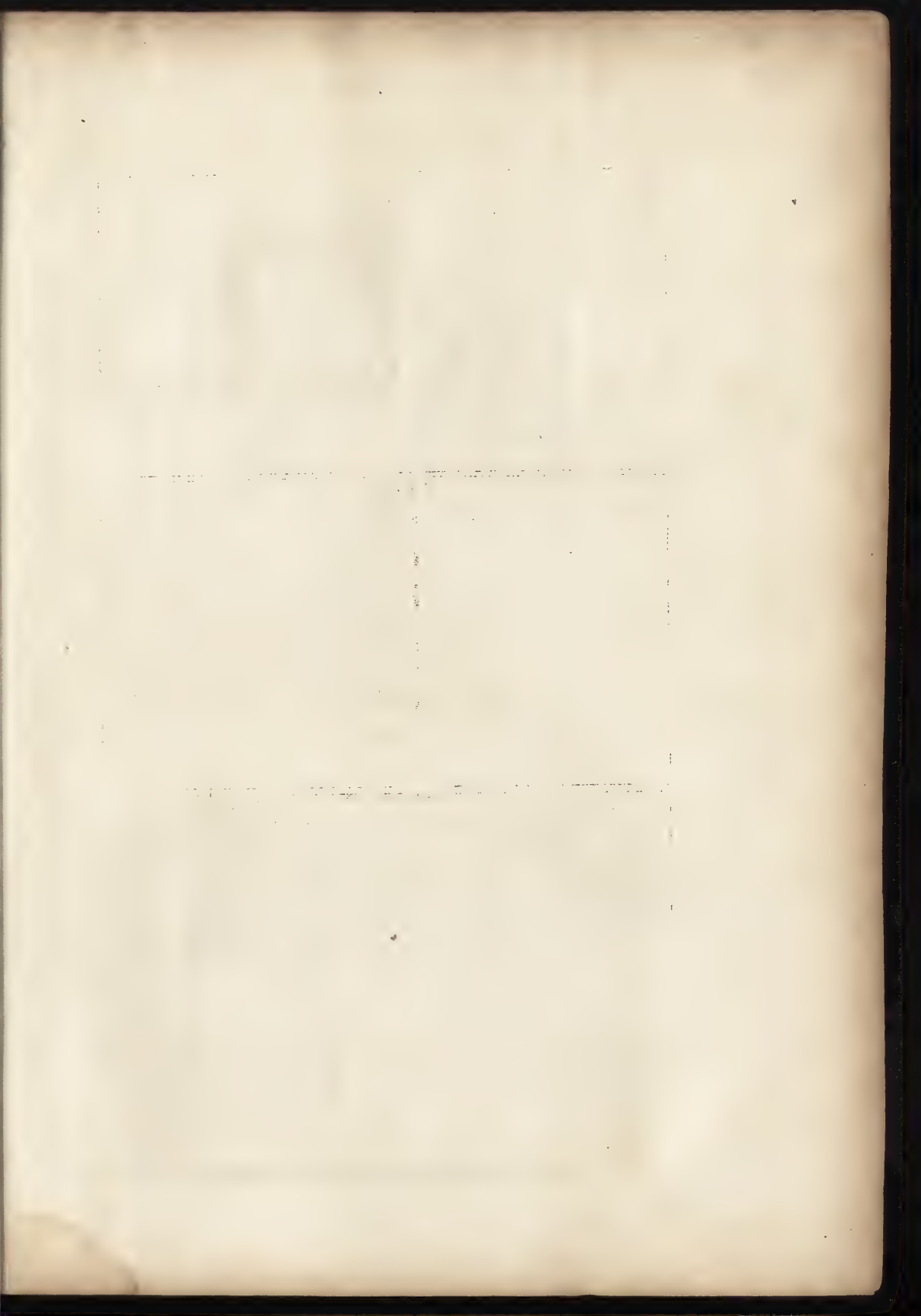
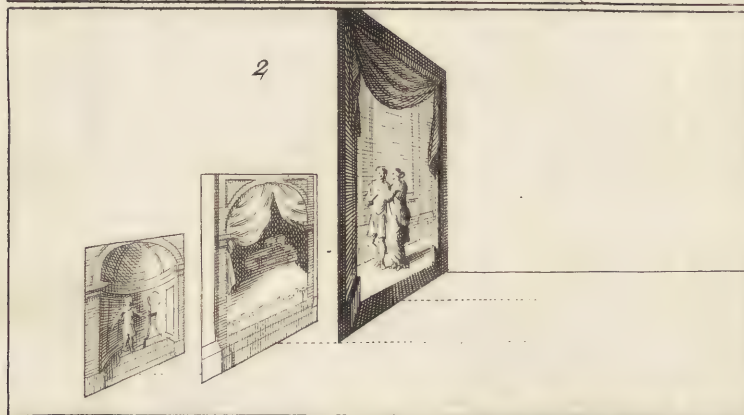
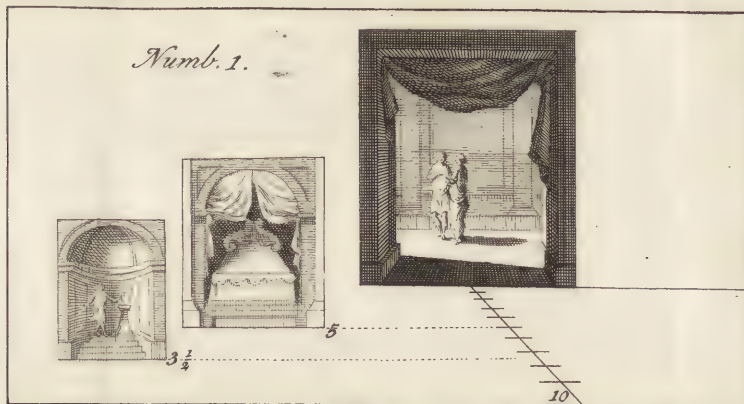


Plate XLV.



G. de Lairefse inv.

I. Carnvitham sculp.

ceive it at ten Feet Distance? nay, who ever saw such a Painting, or did it?

But the Case is not, whether there have been such Pictures; but whether they ought to be so? We are not ignorant, that 'tis the Custom to finish small Pieces, the smaller the neater; and large ones, contrarily, bold or loose; now I would fain know the Reason why there should be more Work in a Figure of three Feet than in one of six? Can it be proved, that the small one ought to have a Fold, nay, an Hair, more than that in full Proportion? But, what other Answer can be made, — *If the Custom were not good, it would not have prevailed, nor lasted so long?* Nevertheless, as long as we reason thus without Foundation, and bigot ourselves to common Practice, and *old Custom*, we shall never advance. It's not the proper Way to go forward; and therefore many keep their old Station. But I want to be informed of *new Things*; without which Art cannot improve. *Variety nourishes the Mind*. I grant, that Men sometimes produce new Things which meet not with *publick Approbation*; but, whence come they? Either from false Grounds and Inconsideration, or else an immethodical Way of Explanation.

To express my Thoughts perspicuously, I have exhibited them as plain as I could in *Plate XLV.* and question not but you will apprehend my Meaning.

Numb. 1. Has three Pieces fronting; with their Distances of 10, 5, and 3 Feet and an half.

Numb. 2. Is the same in Profile; with the Measure or visual Rays which limit the Distances, whether great or small; being the same Position as

Numb. 3. Where they are all three in one.

Now, my original Question, with respect to Numb. 1. is, which of the three Pieces ought to be most finished? If any one say, — *The small one, because it must be viewed nearest.* I ask again, whether there must be more Work in the small than the large one? Now behold Numb. 3. where they are all three in one according to *Perspective*; and let the Question be, which ought to be most finished, the foremost or the hindmost? You will certainly answer, that it shews itself, that the Figures on the Fore-ground must be more finished than what is further off, and that there must also be more Work in the large, as being nearer.

But how agrees this with what was just now said, that the *smallest* of the three Pieces ought to be most finished; since now you say, the *largest*?

est must be so; for the Examples and Objects are the same; and it is already granted, that the smaller it is, the nearer is the *Distance* assigned; and that in the smallest or furthestmost, when nearest, there ought to be as much Work as in the foremost: And tho' you will say, that the last Figure is fainter than the foremost; yet there is not a Fold less in it than if it were quite forward, and as big as the Life.

I urge further; when I highly finish a Figure in full Proportion after the Life, I must sit at least as near as the Model is high, to perceive even the most minute Parts of it. Now if I would make another Figure half as big, also after the Life, to place it on my second Ground, How must I then set the Model? Ought I to keep the same sitting, or must I remove further from it? This last is never done; for if it were, we should, instead of a Painting-room, want *Westminster-Hall*, in order to model an *Offskip-figure* after the Life. But supposing it were so, must I then sit *so far off that I may see it more naturally*? It's certain, that I should not see the half of it. And tho', it may be said to this, that what cannot be seen in the Life, ought not (to make it look natural) to come into a Picture; yet, pray observe, that supposing I make, in the *Offskip*, a Figure of a Foot and half high, and the Subject require it to be holding a Thread, to which hangs a Medal of the Bigness of half a Guinea, the Question is, whether I must express the Medal, but not the Thread? Again, were I to represent a Window without the Glazing or Lead-work, or a Door, without Hinges or a Key-hole, what would those Things be taken for, if these did not appear? A Medal dropping out of the Hand; an open Window; and a Screen instead of a Door.

From all which Premises I infer, that if Things be *practicable*, and have any *Bigness*, they ought to be *expressed in the Little*, and, as I may say, even to a Thread. The Distance makes them natural, if well painted, and the Diminution be exactly observed according to the Remoteness of the Objects.

Whether these Observations will pass current I know not; yet every Man has the Liberty to use or let them alone, as he pleases.

Back of
Foldout
Not Imaged

Plate XLVI.



G. de Laireffe inv.

J. Carnivham sculp.

CHAP. XXI. Of the different Colouring in great and small Pieces.

THIS Proposition is a Consequence of the preceding; and, to be intelligible, I shall shew my Thoughts by the following Example in *Plate XLVI.*

There is a Gallery 12 Feet high and 25 Feet long, divided into three Pannels, each five Feet wide and 10 Feet high. The two outward Pannels are cloathed from Top to Bottom, and the middle one but half-way from the Top downwards; and under it is an handsome Seat. These three Cloths are to be painted by three several Masters, I suppose with *Landskips*, all having a like Horizon, but different Points of Sight. One Master embellishes his Work with Figures, either Fable or History: Another introduces Architecture and Imagery, according to his Gusto: And the third adorns his with Cattle, or what else he thinks fit.

The Question is now, in order to produce a general *Decorum* agreeing with Nature, whether these Masters ought not to be concurring in their Work, with respect to *Perspective*, *Force* and *Diminution*? Certainly they ought; for the Light must in *all* the three Pictures *fall alike*, either from the left, right, before or behind; the Air must be the same; since *they all ought to appear as one Landskip*, seen through three Openings, as two Doors and a Window.

But now, another Question arises, whether the Figures, in all three, ought to be as big as the Life? This will be agreed to, with respect to those on the Fore-ground: But how then will it be, in the middle Picture, which is but half the Size of the two others? How shall Figures be introduced there, in full Proportion? for half a Foot of Ground, or five Feet, is too much Difference.

Now, if the Master, who is to make the middle as the smallest Piece, paint it as strong and warm as he is able, nay, as a Face in full Proportion of *Rembrant*, it would be intirely against Nature, and the Rules of Art. But, to return to our Example.

I suppose, the *Offskip*, either in a small or large Piece, to *be one and the same*; even, were the one as small as the Palm of the Hand, and the other, ten Yards high; the Reason and Examples whereof, I have sufficiently shewed in the last Chapter, and shall further enforce, in

its Place, in *that* treating of what is to be understood by a *painted Table*, whether *Landskip*, *History*, *Pourtraiture*, &c.

But, before I leave this Subject, I must still start another Difficulty. We know, that a large Painting is often copy'd in Little; and the contrary: Now, if, for Instance, all that is large in the Original, be lessened in Proportion in the Copy, how can they look alike? as in the Design with the *two Doors* is exhibited; in both which are large Clouds, and in the other small ones; and all that's in the Offskip seems more distant in the one than the other. If the Offskip in the small Picture be that of the great one, by what can you prove it? since the Objects, which, in the greatest Distance in the small Piece, are hardly visible, appear, in the great one, so large and distinct. To which I answer, that every thing appearing in the one, is and remains in the other *always the same, but so much nearer*: And this is evident; for, is there any thing in the World, which, how remote soever, cannot be still remoter? It has been formerly said, that every thing on Earth is subject to the Laws of *Perspective*, except the Sun, Moon and Stars, and what else is seen in the Firmament, with *respect to their Forms*; as for the Clouds, they are moveable Bodies, and therefore must be considered as earthly Objects, lessening and enlarging according to their Distance, Height and Lowness; all these Things I say, *can go off and approach, be distant and near*. Besides, there is a Difference between a Copy and an Original, as well in the *Form* as *Use*; I say (*in the Form*) because the one ought to be viewed afar off and the other near: Moreover, it never happens, that the Copy is hung by the Original; but the Fellow to it.

CHAP. XXII. *Of the Difference of Force in large and small Painting; and the Effects of magnifying and diminishing Glasses.*

TO be the better understood, we shall begin with the *Air*, and take these two Points for granted; namely, that all *dark Objects*, in Proportion as they go off, become, on their light Parts, *lighter and lighter*; and the *light* ones, contrarily, *darker and darker*, how clear soever the Weather; yet *less in Sun-shine*, as Experience sufficiently shews.

Now, if it be asked, whether the Colour of the Objects do not thereby also loose its Nature and Purity? I think it can loose but little;

tle; and only in the Shade, which, broke by the other Side of the Light, is gradually transformed into the Blue of it, in Proportion as the Objects go off; or, to speak better, *'till uniting with the Offskip, they at last disappear.*

Consider also the Difference between small Paintings in the open Air, and those within-doors, in reference to the *going off, and the Colours.*

We say first; that the *Air without* is the most clear and bright Light, in the Absence of Sun-shine; and tho' an Apartment must needs be lighted *from without*, yet it will be less in Force and Brightness, and therefore the Objects, *more darkish*, both in Lights and Shades.

Secondly, The Objects cannot so visibly grow faint in their going off; because, by the Smallness of the Distance, few or no Vapours are perceptible.

Thirdly, the Shades are not subject to any Alteration or Mixture, but retain their natural Qualities; because there is no other Light within-doors, than what comes thro' the Windows, and this has not Power enough to *cause any Reflexions*, save some little near the Window, *nor give any Colour*: So that by the Darkishness the Objects, whether *Pourtraits, Figures, Flowers, &c.* retain their *natural Colours intirely, as well in Shades as Lights*: Wherefore, since the Beauty and Purity of the Colours appear best by the Serenity and Brightness of the Air, they must contrarily abate in their Effects and Force by means of the Darkeness.

I shall here propose a small Instance, for Explanation.

Let a good Master paint any thing, as a Pourtrait, Landskip, Figures or Cattle in Oil, as small and neat as a Miniature-painter, and let both these Masters chuse their Subjects most beautiful and natural: Now view the two Paintings together, and you will find, that the one differs as much from the other as within-door-Light does from the open Air. 'Tis therefore unnatural and against the Rules *to use that Warmth and Strength of Colours*, in order to *force small and distant Objects out of their proper Places*, or to make the *Window fly towards us*, instead of going off from us. We ought, moreover, to know, that Things *painted in Little can never be taken for the Truth*, since 'tis undeniable, that the Life appears therein no otherwise than as *at a Distance*, viz. *through a Door, Window, or other Opening*, whether within or without-doors; wherefore they ought to be painted in such Manner, that, when hung up, they may not appear like a painted Board, Cloth or Flat, but a *natural Window or Door* through which the *Life is really*

seen: Which cannot be effected by the Force of warm Shades or hot Colours, but by the retiring and tender ones, broken by the interposing Air, according as the Weather is more or less clear or misty: And this, without Exception of any Ordonnance, whether *Landskip, Architecture, History, &c.*

Experience will confirm the Truth, if you view your Picture thro' a Piece of *fine Gause, somewhat bluish*; for then you will find the Lights of your Objects gradually grow weaker in Proportion to their Distance; *without losing the Beauty of their Colours.* It will even give a Piece a certain Softness and Sweetness and great Decorum. You may make the same Experiment with *another Piece of Gause of a grey Colour, in Imitation of foggy Weather*; and it will not only *darken* the Light of the Objects, but also *foul and muddle it*, and make the Painting look cold and disagreeable.

Having shewn, that the Use of the *greatest Force of Shades* in small Paintings, is *unnatural* and against Art, as well in within as Without-door-Representations; we shall now speak of the *contrary*, to wit, Pieces with *large Objects*, in order to shew, what therein, without Prejudice, we think the most natural.

'Tis a constant Maxim, that the Life seen near, is in Greatness, Force and Colour superior to what is distant; the one being *Nature itself*, and the other *seemingly so*; for Figures in full Proportion are like us who view them, in every Particular of Force, Aspect and Colour, except Motion: Which being granted, it may be easily apprehended, if we will submit to Reason, that there is a vast Difference between large and small Ordonnances of Figures in full Proportion, and those half as big with respect to the *interposing Air*, the only true Cause of Things being more or less faint, and their going off, as well in within as Without-door-Representations.

Let us then rightly observe, in what manner such *large Objects* ought to appear, that they may be natural and artful; but previously consider two Things.

1. What *Light* is the most proper for them.
2. What *Handling* is the most natural for their Execution.

As for the *Light*, I think the *common best*, and much more proper than Sun-shine; and tho' some, who set up for the *buono Gusto*, are continually talking of painting *broad*, it is nevertheless a great Error, as we have often said, always and without Difference to use that Manner, since 'tis not proper, in a common Chamber-light, (especially in Figures as big as the Life, which ought to be in all respects like the Specta-

Spectators, even so much, that, if painted on Boards and cut away, they should not be taken for Paintings, but the *Life itself*) to give them broad Shades, *but dubious and melting ones*, to the end they may rise and round; not Black, like *Spagnolet*, nor Grey, Yellow or Ruffet, like *Rembrant*, *John Lievens*, and many other *Italian*, *Dutch* and *Flemish* Painters, who, without Difference, bring Warmth, as they call it, into the Shades to such a Degree as to *fire them*; only to cause Force. Let this be duly weighed, lest the *Colour of the natural, and perfect Life be neglected*. In my Opinion, 'tis best to make the Shade of the *same Nature as the Stuff*; exhibiting in all Objects, whether Nudities, Draperies, Wood, Stone, either Red, Yellow, Blue or Green, the most proper Colour, as well in Light as Shade.

As to the *Force*, I should not be sparing either of White or Black, tho' many have pretended, that we must not use White: A good Painter will attempt any thing. You must not suffer yourself to be swayed by this or that Manner; follow Nature, and you will content Art. Away then with Drudgery and Muddling; handle your Work boldly, yet not, with *Rembrant* and *Lievens*, to let the Colours run down the Cloth, but lay them smooth and even, that your Objects may seem round, and relieved only by Art, not by *daubing*. Let the Agreement be so general, that in truth it may be said the *Figures are large, strongly painted and boldly handled*.

People now-a-days think, that Painting has attained such a Perfection as not to admit of further Improvements; since the beautiful and great Manner, the *bon Gout* and hot Colouring are, at this Time, finely performed in *France*, *Italy*, the *Netherlands* and other Countries, where Art flourishes; but we do not find, now-a-days, Wits who endeavour to distinguish themselves among the Knowing, by *new Inventions*. We had several of them some Time since, of whom I shall name but two, *Rembrant*, and *John Lievens*, whose Manner is not intirely to be rejected, especially that of the former, as well for its Naturalness as uncommon Force; yet, we see very few followed him, and these, like him, fell short at last; notwithstanding some were, and still are, who assert, that *Rembrant* was able to do every thing which Art and Pencil could effect; and that he surpassed all Artists, even to this Day. Was there ever, say they, a Painter who came so near Nature in Force of Colouring, by his beautiful Lights, agreeable Harmony, strange and uncommon Thoughts, &c. Having such extraordinary Talents, in what could

could he be deficient? and is not that enough to charm all the World, tho' he had not practised a Manner which was in use long before.

But I desire these Men may know, that my Opinion herein is quite different from theirs; tho' I must own, I had formerly a singular Inclination for *Rembrant's* Manner; For as soon as I began to be sensible of the infallible Rules of Art, I found myself under a Necessity of renouncing my Mistake and quitting his, as being founded only on loose Whims and uncertain Grounds, without Precedent.

And now, methinks, I cannot any where better than here, shew the Effects of *magnifying and diminishing* Glasses, and the various Opinions touching them.

Many imagine, that a Painting in Little, and the Life, seen through a Diminishing-glass, are one and the same; and that the small Life, seen through a Magnifying-glass, and a large Picture, appear alike: But these Men are much mistaken, and as wide from Truth as the East is from the West.

The Glass ground hollow or concave, shews near-Objects in their Force, Beauty and Warmth *with a Diminution*. And

The Glass ground rising or convex, contrarily, exhibits faint and distant Objects in a full Proportion, *dull and broken*.

Now, let any reasonable Man view the two Pieces, the *small one warm and strong*, and the *large, faint and weak*, and determine which of them is most like the Life or Nature? My Opinion is against both: They are like a Man drest in Woman's Cloaths, and the contrary; for one is *too strong*, and the other *too weak*.

But, admitting these Men to be in the right, and we were to side with them, we should, by this their Position and Application of it, discover their wrong Notion; since they make the *large strong*, and the *small, even as strong as the large*. By which, and the aforesaid Effects of the two Glasses, the Mistake sufficiently appears, and Artists are advertised of it.

CHAP. XXIII. *An Enquiry into the Difference between a large Landskip ornamented with small Figures, and a small one with large, with respect to the Air; the Day being supposed clear in both.*

TO be short and intelligible, we premise, that, in a Landskip, the *Air is so governing*, that *all* the Piece contains, whether Offskip, Water, Fields, Trees, &c. must from it receive their Decorum and Naturalneis, and at all Times of the Day, whether Morning, Noon or Evening, nay, at Night also; for as the Air alters, all the Objects lighted by it do the same: If the Day be bright and the Air clear, all Things appear so; if it be Evening, they are dusky and at Night, dark. The Master, who has regard to this essential Point, must needs succeed, and be thought artful: And why? Because he has, in that Part, simply followed Nature as an infallible Guide: Yet he ought to be certain in *lighting the Objects according to their several Natures*, and to observe, with me, whether there be a Difference between a large Opening without Embellishments, and the contrary, with respect to the Air. By the Air is meant, the superior Part, which, in a clear Day, is commonly called, *The Blue of the Sky*.

We say, that the *two unlike Objects in Landskip*, to wit, one ornamented and the other plain, ought, in order to look natural, to be *a-like clear*, and neither lighter nor darker, if they both exhibit the *same Hour of the Day*? and if one were of a darker Blue than the other, 'tis a Mistake, and unjustifiable; for one of them must needs be contrary to Truth.

Now, it may be here objected, according to the old Way of thinking, that a Master of his Art may, for Decency's Sake, freely correct and alter Nature when she is *obstruſting*: But I answer, in few Words, that, in that Case, *Nature ought to command, and Art obey*. What can be the Purpose to paint, in Landskip, the Blue of the Sky, two or three Feet above the Horizon, as dark as if it were Evening, when all the Objects in the Piece are lighted with the utmost Brightness and Force, either sidewise or fronting, altho' the Sun be setting; even, the Shades lighter than the upper Air: Consider how such Representations must look in the Eyes of the Knowing, and whether it be otherwise than a Day-occurrence, or Stage-play represented in the Evening. What Advantage would accrue, if every body had true
Know-

Knowledge and Judgment in the Art, if we did not shew them Art? What Love can't gain? He, who knows Art, is very sensible of what it aims at; wherefore a Lover of Truth ought to shun Falsities. A Picture is a *probable Demonstration of Things*; and the Knowledge of visible Nature is like a Touch-stone, by which Men judge of the Truth or Falshood of all they meet with: Even Ignorants as well as the Knowing are allured by Art if they find it like Nature; tho' they are differently affected; the former delighting most in mean and common Things, and the latter in sublime and grand.

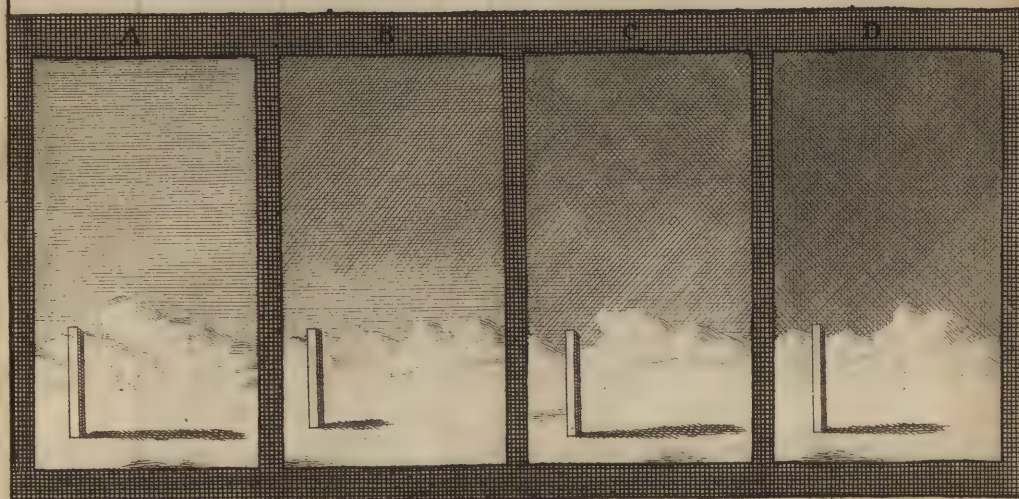
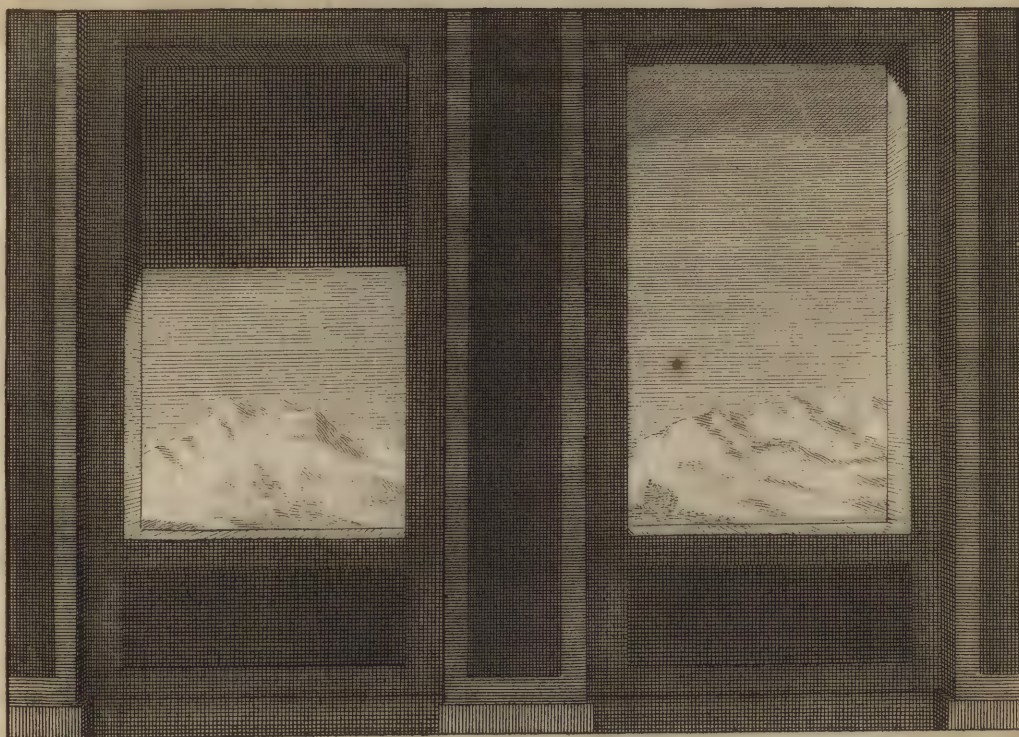
But, to return to the Point, and from the small to full Proportion, I mean, Pieces from 5 or 6 to 10 or 12 Feet high: The Question is, whether the *light Bluishness of the Sky* ought not to begin higher above the Horizon in a Piece of 10 Feet than in one of 5? I think it ought not; because in both, the *utmost Distance is the same*; and there is no other Difference between the great and small Picture, than between a Window half and quite open; as the Example in *Plate XLVII.* naturally shews; where are two Windows of equal Height and Breadth, one half shut, and the other quite open, through both which, the Landskip and Horizon are seen to rise 2 Feet and an half. Now, we generally perceive, when the Sky is clear and without Clouds, that it *appears Blue*; as if we said, — *'Twere all Light.* — assuming its Colour slowly and far above the Horizon; and therefore some Landskip-painters act very improperly herein and against Nature: But *Figure-painters* especially are most culpable; such, I mean, who, in their Pieces, tho' ever so small, exhibit the Air *suddenly dark and deep Blue*, without considering the *Origin of Blue*: Experience teaches, that it proceeds from White and Black, and is therefore in the *Morning*, light Blue; at *Noon*, Sky-blue; in the *Evening*, Azure; and at *Night*, dark Blue. In this Manner I divide the *four Times of the Day*, as in the following Example in the *Plate* aforesaid we, by double Hatchings, plainly shew; and not only the Tints, but also how high the Blue begins above the Horizon and approaches towards it; these are letter'd A B C D for the *Morning, Noon, Evening* and *Night*.

It will not be unnecessary, on this Occasion, to impart a Thought of mine touching *warm and weak Painting*, as well in Landskip and History as small and great Life; since it also takes its Rise from this Fountain of the *Lights*.

We find, that those, who are accustomed to a particular Manner of Painting, have not the Power to alter it on any Occasion whatsoever. They who make large Figures or Landskip their Business, and

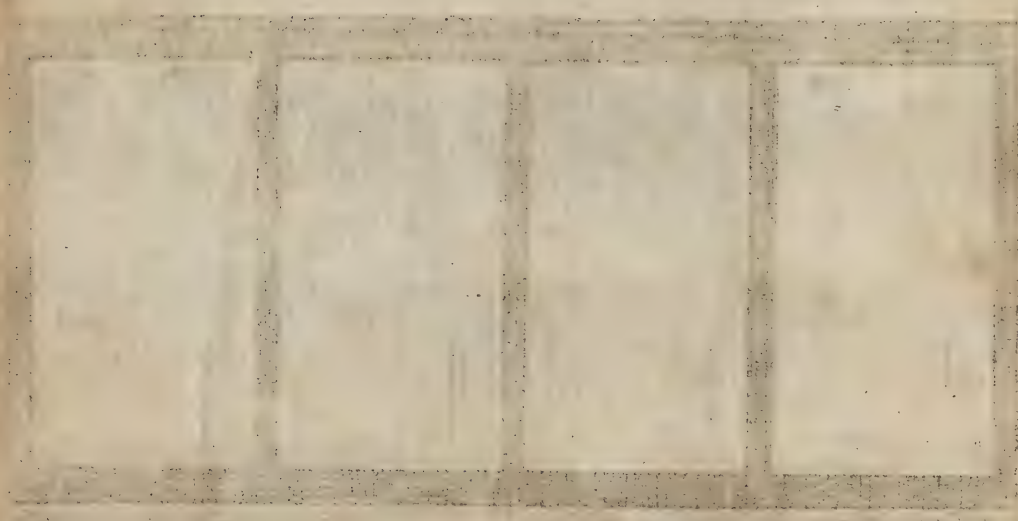
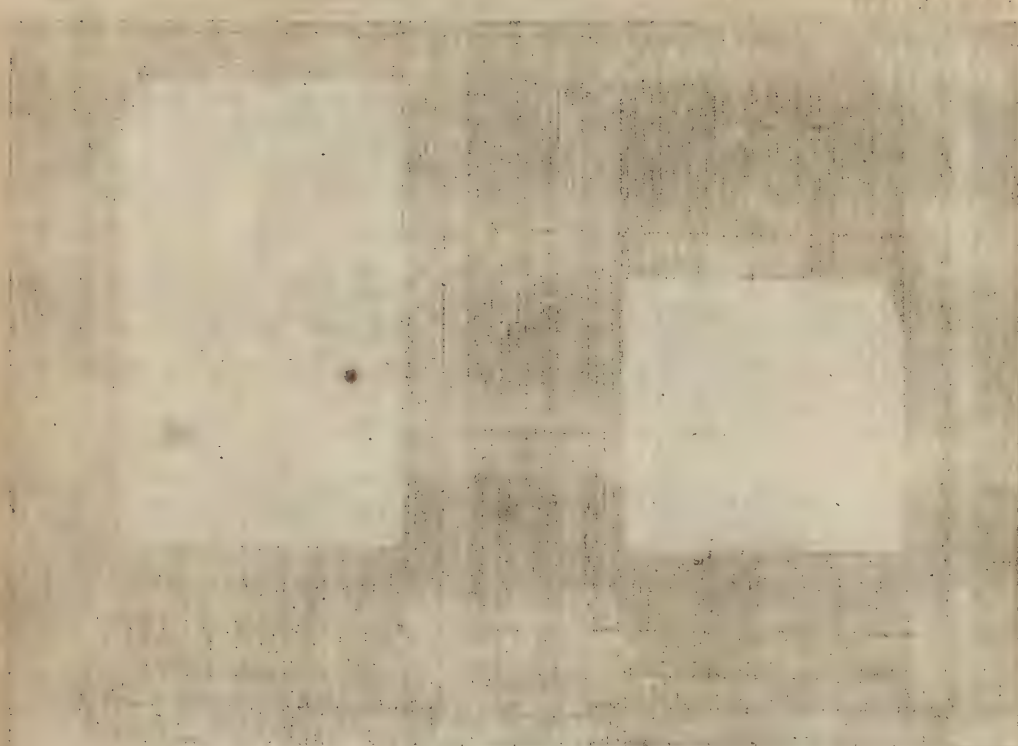
use

Plate XLVII.



G. de Laireffe inv.

I. Carnwitham sculp.



use great Force and Warmth, paint every thing strongly, without Difference, tho' ever so small: Contrarily, one used to small Things, if his Manner be weak, retains that Weakness even in the largest Things, and cannot fetch out the Force and Warmth of the other. A vast Mistake, in my Opinion; because it is such an easy Matter, and yet produces so great an Effect; I mean, for him who governs his Work *by Rule*; for who, having Judgment, is ignorant, that a near Tree has more Strength and Warmth than one at two hundred Steps Distance? Or that a Figure in full Proportion has more Force than one of one Foot? I think neither of these Parties can find Fault with the Colours; he, in *the Great*, that he has not weak ones enough, or he, in *the Little*, that he wants the strong and warm, or cannot make them so, by tempering: If the Knowledge be found, nothing but Will is wanting for good Performance.

But let us consider in what Manner we may, on this Occasion, arm ourselves. Good Reasons ought to sway every body; yet Scruples often make Men fearful of undertaking Things *out of their Way*; not that they should not be able to perform them, but on an Apprehension of falling from a good into a bad Manner; since Experience shews, that each supposes his own Manner the best.

I think I have found out a Method for those accustomed to large and strong Things, to fit them for the small and weak. The Cloth you design to paint on, ought to be primed with a light Grey Ground for the *large Work*, and with a dark and warm Ground for the small; so that, having *no other Patterns*, whether Figures or Landskip, than *warm and strong ones*, you may temper your Colours accordingly, and get rid of your old Custom. Herein, a *Pallet of the same Colour* is also necessary, that the Colours tempered on it may produce, in painting, the *same Force or Weakness*. And to shew, that this Method is of greater Moment than some may presently imagine, I shall relate what once happened to myself.

A certain Gentleman had his Hall-cieling lined with five Cloths, primed with a Pearl-Colour; and being afterwards desirous of having something painted on them, proposed my doing it. Whereupon I made Designs to his Liking, and had 4 Cloths sent home to me (the middle one large and square, and three smaller round ones) but in lieu of the fifth, (which was got rotten by Dampness) a new one was sent to me, not primed with a light Ground like the rest, but of a brown Colour. After I had dead-colour'd the Work and viewed it together, I perceived, that the Shades in the last Cloth were much browner and

warmer than in the others; and tho', in finishing, I endeavoured, as much as possible, to help it, and bring it like the rest, yet *something remained in the Shades of another Nature*; which some Persons judged to be better than those of the other Cloths, (those especially who were implicitly addicted to the warm Manner) without considering in general whether 'twas proper or not. Thus I found, that *the Ground of a Cloth may often mislead us*, and put us beside the Mark, *either in Nearness or Distance*; but knowing the Reason of it, if it happen again the Fault is our own. And thus we may insensibly, and without Compulsion, pass from *large Things* into the *small*, and from the *small* into the *large*.

We shall further observe on what Occasions the aforesaid Means may be made use of to Advantage.

1. In painting a *light Landskip*.
2. In painting *Halls, Rooms, &c.*
3. In *Night-pieces, Apparitions, and Candle-lights*; and as well in Little as in full Proportion.

For these three particular Designs, we may prepare the *Grounds of the Cloths* thus. That for the *Landskip* ought to be primed with pearl Colour; that for an *Apartment*, with Umber; that for *Apparitions or Candle-light*, with *Cologne's Earth*, or Umber and Black. The first, more or less *bluish*, according to the Quantity of Sky; the second, somewhat *brighter and more warm*, according as you intend to exhibit either a common Light or a Sun-shine; and the third, according as it has little or much Light, Depth or Approach, Smallness or Largeness; yet *the larger, the more black*. We think those Colours, besides the Tints, very useful and necessary not without Reason; because they have *Affinity to the Nature of the Subjects*; the first, to the *Blue of the Sky*; the second, to the *Reflexions*; and the third, to the *Shade*.

I have often made it a Question, whether it were worth while to mention these Particulars, because I am sensible, some may think them trifling; as I willingly own, they seem to be: But on better Consideration of the Matter, and how many Things are neglected which either offer of themselves or seem trivial, tho' of absolute Use, my Suspicion abated; with this Consolation, that how minute soever my Thoughts may be, I shall be satisfied, if they any ways tend to the Advantage and Improvement of Art, and Instruction in it.

Wherefore, reassuming the Subject, I say, that the Cloth may be prepared thus. The Colours, being ground up stiff with fat Oil, ought to be mixed very thin with Turpentine and the Cloth painted over, with

with a soft Tool in this Manner. The Sky, Blue, and the Ground, Grey or Green, more or less dark as your Ordonnance and Design require. Now, if it be asked, how we must proceed in case of *rising Objects*, as Trees, Houses or other Things coming against the Offskip, and above the Horizon, and which fill up a great Part of it? I answer, that my Meaning is not to provide such painted Cloths, without previously knowing, what we are to paint upon them; for we must first sketch our Thoughts on Paper, and then conclude how much or little Sky or Ground must be painted Blue or Green, Yellow or Black. In those Grounds we have no occasion for fine and costly Colours; common ones will serve, if they have a *good Body and cover well*. For the *Blue*, take Indigo and White; for the *Ground*, Umber and White, or Lamp-black and light Oker; for *Architecture and other Stone-work*, Umber, brown Oker, &c. The Ground thus laid, and being dry, has three desirable Qualities.

1. 'Tis *fit for Work*, as being even and dull; wherefore the Colours, how thin soever, *take at first*; which a smooth or glossy Ground will not admit without much Trouble.

2. 'Tis *durable*, by its Relation to the Tints and Colours painted on it; which hold their perfect Beauty and Force; which they cannot do, when the Ground is of another Colour or Tint, such as White upon Black, light Blue on dark Yellow, or Red, &c. in Time *appearing more and more through*, tho' ever so fatly painted.

3. 'Tis *expeditious* for him who has a ready Hand and quick Pencil, and desires to paint up his Design *at once*; which otherwise cannot be done *without Dead-colouring*.

This Method has still further Advantages than some may perhaps imagine; 'tis particularly useful in *Cieling-pieces*, not only in Aereal Representations, but also *Bas-reliefs* of one Colour, whether White, Grey, Violet or yellowish.

Judge now, whether the Trouble of preparing such a Cloth be not small, when compared with the great Advantage arising from it.

As a Proof of it, I have observed of the great *Bartholet*, that when he was to paint a Pourtrait with a purple or black Drapery, he laid in the Drapery *flat*, with a single dark Purple or Black without any Folds; and, on finishing, *only heightened and shaded it*, and thus *worked up the Piece at once*.

CHAP. XXIV. Of the Lights within-doors.

THIS Light ought to be ranked among the *Day-lights*, as taking its Rise and Government from thence. This, commonly called a *Chamber-light*, we divide into three Sorts.

The first enters *thro' Doors, Windows, and other Openings*, and proceeding from the Air, thereby causes

The second, which is occasioned by *Reflexion*; as from a Wall, Ground or other Objects.

The third subsists in itself; as proceeding from a Candle or Torch.

These Lights have different Natures.

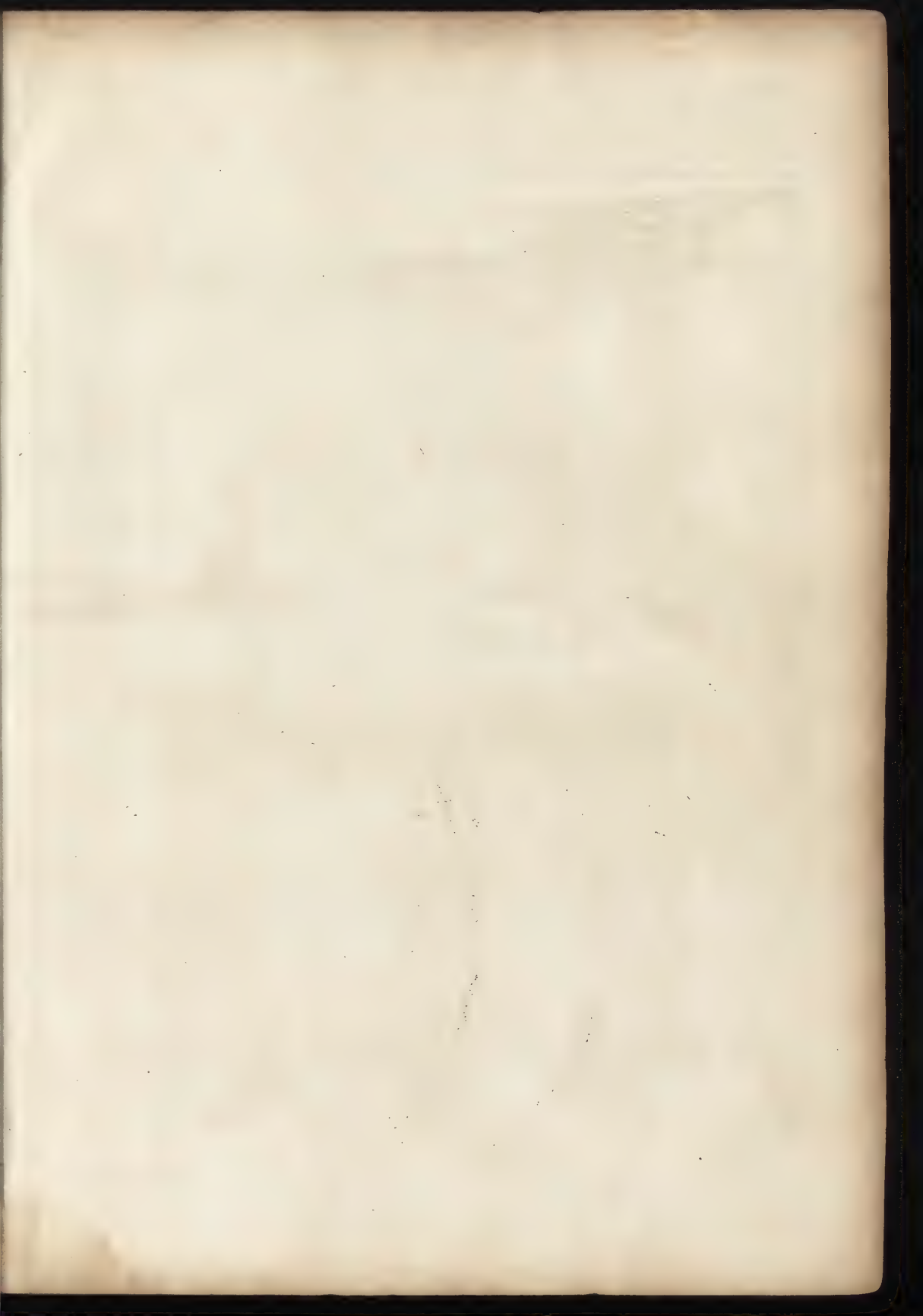
Those of the *open Air* are *clean* on the light Parts of Objects, and do not alter them more than in the open Air, causing the Light to be broad, and the Shades dark.

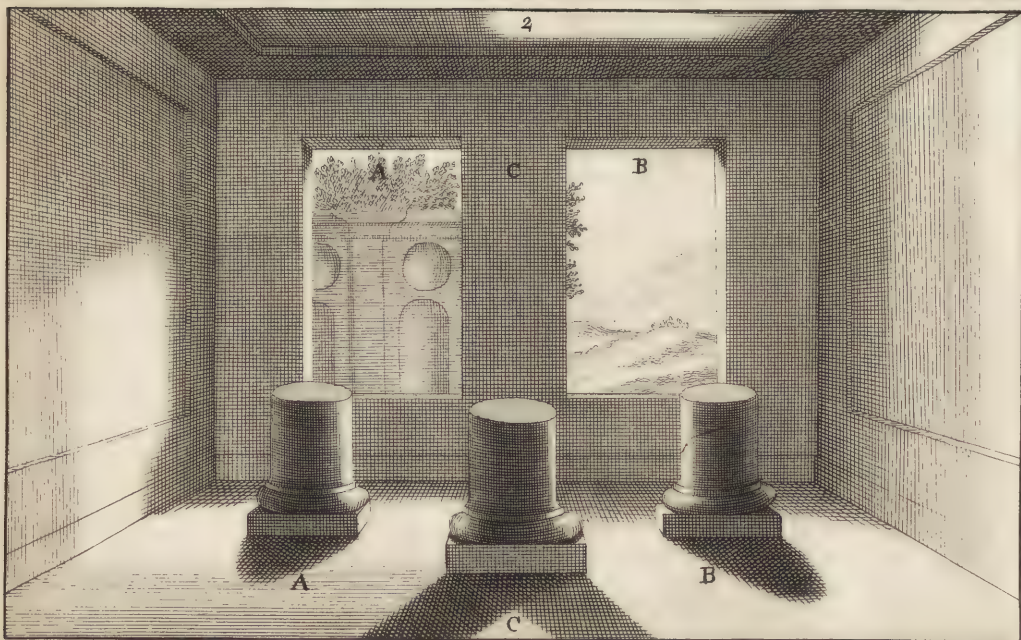
The second falls *more or less pure* on Objects according to the Colour and Nature of the *Grounds and Walls*; their Shades being *dim and disappearing*, and only the *deepest Shades visible and strong*; the Room in general, both above and below, being thereby lighted, as well by the Force and Effect of the *Wall within*, as by the *Ground without*. Of the Ground-shades we shall say nothing here, as having, in another Place, treated of them, and their Force and Diminution.

The *Candle-light* we have also, in a particular Chapter, sufficiently shewed how to manage, as likewise Sun-shine; which last, we think, as we have often said, very improper to be represented in a Room.

Many have thought very improperly of those Lights; taking, in a perverse Manner, the Liberty which *Horace allows to Poets and Painters*; and pretending to help the Defects of Nature, do it in an extravagant Manner, making no Scruple to break down a whole Wall of a Room, to let in a beautiful Light on their Objects, as *strongly as in the open Air*.

They even go such Lengths, that, tho' they have Doors and Windows, they give every thing their proper Ground-shades, *except Window-frames, Cross-pieces and Piers*; as if a Wall were not a solid Body as well as a Man, Table, Chair or other Furniture; imagining they may do so, that *nothing may obstruct the Figures*: But, in my Opinion,









pinion, it were better to take away the Cause of such an Evil, than to *spoil the Property of Things* by representing it.

In painting an Apartment, we ought well to *consider the Architecture*, to aid it, and give it a *proper Division*, and shew a Door for Passage : As for the Windows, whether many or few, it must appear by the Objects, and by the Ground-shades of the Cross-pieces and Piers ; and that, *plain* in Sun-shine, but *dubious* without it.

And, in order to make this last Point clear, (which in this Chapter we chiefly aim at) I shall, in the two Examples in *Plate XLVIII.* plainly express my Sentiments.

The first exhibits two different Lights falling in thro' two different Windows; the one proceeding from the *clear Air*, and the other, by reason of a near Building before the Window, *somewhat broke*, little or no Air being seen above that Building. Between the Windows is a large Pier or blank Wall.

Mark those Windows with the Letters A and B, and the blank Wall with C, and then observe, how the Shade, which the Pier C gives on the Ground, is cut, on both Sides, by the Light falling in thro' the Windows A and B, and how acute it terminates, and how the Light A is weakened by that of B ; moreover, what a short Touch of Light A gives, when that of B goes far into the Room. As also, that the Figure *a*, receiving the Light from A, is dusky, and has a short Ground-shade, and the other Figure, contrarily, receiving its Light from B, is lighter, and its Light broader, and gives a longer Ground-shade. Observe further, that the nearer the Figures are to the Light or Window, the purer and more plain are their Ground-shades ; when, contrarily, the Column C placed against the Pier C, gives a double Ground-shade, the greater overcoming the less.

The second Example shews the same Things, according to the Condition of the Lights ; which are altered and come in *from behind*.

The third and fourth Examples, in *Plate XLI.* shew the same Things in *Landskip* ; for the same Observation prevails in both, with respect to Light and Shade. As to the *Colours* in the open Air and their Alterations, I have said enough of them in a proper Chapter.

I think it great Heedlessness, in many Painters, who, in giving their Within-door-Objects a Side-light, do not mind, whether they stand on the Near or Off-side of the Window letting in the Light ; nor consider, that the Light, coming in thro' a narrow Opening, spreads, and, by reason of interposing Vapours in Proportion to the Force of
the

the Light, there must needs fall a proportional weak or strong Shade on the Ground.

Consider the Conduct of the ingenious *Poussin*, in his Piece of *the Death of the great General Epaminondas*; wherein no Observation of Light is neglected; all things have their natural Effects, which make the Piece look so charming.

Tyro's must not think it irksome to mind so many Observations in Matters of Consequence; which when once well apprehended in their Principles, nothing but Carelessness will afterwards make them slight. Endeavour then to *fix the Principles* and Knowledge in your Memories by the *Help of Judgment*, and all Things will certainly have a natural and easy Issue.

CHAP. XXV. *Of the Application of Lights to the different Species of Histories; with a Table or Ordonnance of all the Lights.*

THAT we may not be thought to keep any thing back from the Artist, which may be of Service to him, I judged is necessary to subjoin this Chapter to *the Lights*, tho' we have so largely treated of their Natures, Qualities, Forces and Effects.

A Drawing and Out-line, how fine soever, are not agreeable before they are shaded; and when this is done as Nature and Art require, it exalts the former, and gives an additional Lustre to Nature; For a *sober Light* suits not with *bustling Figures*, with respect to Within-door-Representations, because it abates the Elegance and Art of the other. As in *The Murther of Cæsar in the Senate-house*; or, *The Death of Cato*. But, let me not be hereby supposed to overthrow my former Assertion, that Sun-shine is not proper within-doors; since, on such Occasions as those, there must be found such a Medium in the Light, as there is in the Colours between the *more and less beautiful*, and as we have shewed to be, between Sun-shine and common Light.

Again, this Light would be very improper in *A Salutation of Elizabeth and Mary*, or, *The Story of Stratonica*; or that of *The Queen of Sheba*: These require a more tender, soft and sweet Light, and therefore a common one.

If this be not observed, a good Out-line may be spoiled; as when a *Shade* should happen to fall on the *rising Parts*, or a *Ground-shade* pass over them.

Were we to make an History, wherein both *Passions*, the *sedate* and *stirring*, should meet, requiring consequently, an *Opposition in the Lights*, we ought to place the *acting Figures* forwards on the *first Ground*, as having the *Predominancy*, and to *adapt the Light to them as much as possible*.

Accordingly, a Story now occurs to me, wherein the *three principal Passions* must meet in one Composition, I mean that of *Ahasuerus*, *Esther* and *Haman*; *Esther* shews a *supplicating and meek Posture and Countenance*; The *King* discovers *Wrath and Passion*; And *Haman*, *Astonishment and Fright*. Now, in order to cast well the *Light* on those *Figures*, according to my Apprehension, I would dispose *Esther* in the *greatest Light*, somewhat in *Profile*; The *King*, in the *strongest*, I mean, where it *falls most* and has its chief Effect, and increase it by the *Force of Colours*; but *Haman* I would place sitting on the other Side of the *Table*, in a *dim Light*, the rather to screen him from the *King's Wrath*: And, as it is a *Feast or Banquet* prepared by *Esther*, where every thing is royal and magnificent, I think the *common Light* here the *most proper*; because the *Sequel* of the Story and the *King's Rage* are but accidental.

We shall conclude this Book with the following

Ordonnance, or Table of the Lights.

Here, the *beautiful and darting Aurora* is dissipating the foggy *Vapours* of the *gasty Night*, by her agreeable *Day-break*, that the most perfect Productions of rich and liberal Nature may appear in their *true Qualities, Forms, Colours and full Lustre*; she descends from on high, holding a *clear lighting Torch*, and driving dark *Night* into subterraneous *Hollows*.

The more radiant *Phœbus*, sitting in his *Chariot*, is mounting out of *Thetis's Lap*, gilding all things under the azure *Heavens*, not excepting the *Snow-white Lillies*.

The chaste *Diana*, with her *sharp-pointed Silver Horns*, is satisfied with what her Brother imparts to the *World*, as serving not only to *revive*, but also to be a *Beacon to the Paths of Mortals*.

The bellish *Megara Tisiphone*, with her stinking *Torch* creating *Anxiety and Fright*, fretting at it, flies this *irresistible Light*; inflaming all things.

things in her Way; even tarnishing all beautiful Objects and Colours with her dark and nasty Vapours.

You see here, the *bright Morning* by its pure Rays surpassing all former Light; but the *Sun*, by his fiery Force, gains the Laurel, gilding all that his Beams can touch; whereby we perceive the *Weakness* of the *Silver Moon*, not able to distinguish Objects and make them apparent.

We exhibit here, at a moderate Distance, on the right Side of the Piece four round Pedestals, of equal Magnitude, with their Plinths and Mouldings running towards the Point of Sight.

On the *first*, as being the *Morning*, is seen a *bright Star*, giving a *short Ground-shade*, ending in a Point.

On the *second*, appears the *Sun*, in full Lustre, giving a *long and broad Ground-shade*, sharp and plain, like the Object.

The *third* has the *Moon's* Presence, which produces *alike Ground-shade*. And

The *fourth*, whereon is a lighted Torch, causes, by this Light, a *long and enlarging Ground-shade*.

The End of the Fifth Book.



T H E



T H E
ART of PAINTING.
 B O O K VI.
 Of LANDSKIPS.



U E R E, the God *Pan* sits playing his Pipes, with a Crook resting on his Arm; and about him are *three Women*, frantically dancing Hand in Hand: One of them is drest in *Green*, and on her Head is a *Chaplet of Herbs intermixed with Field-flowers*; another is in *Blue*, adorned with a *Chaplet of Bulrushes and white Bell-flowers*; and the third is in *black or dark Raiment*, wearing a *Chaplet of Roots and Mushrooms*. These three Figures represent *Trees, Rivers and Grounds*. The Place opens an agreeable Country, enriched with Woods, Rivers and Hills.

CHAP. I. *Of Landskips in general.*

T H I S a constant Maxim, that

*Variety's the Soul's refin'd Delight,
 And the chief Viand of her window'd Sight.*

Variety is the Soul of Mirth, Sting of Pleasure and the Sauce of Life; 'tis so gratifying, that, without it, we think ourselves Slaves, and, by a constant Return, we wish to live for ever: Without it we covet Death; because the Soul, as pent up in a Dungeon, calls for Enlargement. But he is much out of the way, who hourly wants Variety, since any Excess is both ridiculous and hurtful, as well to the Agent as the Patient. He who proposes a *Livelihood* from Art, is not to please himself only; because his Happiness or Unhappiness depends not on himself, but *others*, according as his Works please or displease; and, as every Creature has a particular Liking, and, when in Company, they are not to be satisfied with one Sort of Food, but with a Variety; so a judicious Artist should strenuously endeavour to qualify himself for *every Person's Taste*; like an expert Apothecary, who stores his Shop with all proper Medicines for the general Good, and thereby gets Money. Let this suffice to hint, that a Landskip-painter must *not be wedded to one Choice*, either *too stirring and extravagant*, or *too reposed and melancholy*; because it would please but one Set of Men, and his Advantage would therefore arise but from few: Whereas Variety will allure both Sorts, and his Fame be the greater.

I thought it proper to premise this, as an Advice to many: Let us now, 'ere we come to the Essence of this Branch of Painting, consider, that a *Landskip* is the most delightful Object in the Art, and has very powerful Qualities, with respect to Sight, when, by a sweet Harmony of Colours and elegant Management, it diverts and pleases the Eye. What can be more satisfactory than to travel the World without going out of Doors; and, in a Moment, to journey out of *Asia* into *Africa*, and from thence back to *America*, even into the *Elysian Fields*, to view all the Wonders, without Danger or Incommodity from Sun or Frost? What is more acceptable than shady Groves, open Parks, clear Waters, Rocks, Fountains, high Mountains and deep misty Valleys? All these we can see at once; and how relieving must the Sight be to the most melancholy Temper?

These Circumstances being so glorious, entertaining and useful, let us consider what constitutes a *fine Landskip*.

It consists principally in an *orderly Disposition of Lights against Darkness*; whence arises the good *Harmony*, which insensibly deceives the Sight, in such Sort, that tho' it be a flat Cloth, yet it exhibits a *natural prospective Opening, even Nature itself*.

Landskip requires two Qualities to make it delightful.

1. Disposition. 2. Colouring.

The *Disposition* is an artful bringing together of irregular Objects; which nevertheless seem not to be against Nature, or impossible.

The *Colouring* is a Conjunction of proper Colours in the aforesaid Objects, according to their Situations and Qualities, agreeing with the *Nature of the Air* in such manner as to repose and please the Eye.

And yet all these Qualities cannot alone produce a perfect Landskip, unless a *good Choice precede*; which consists in joining together *Variety of Objects*, viz. *Woods* with *Vistas*, wherein the Eye may lose itself; *Rocks, Rivers, and Water-falls, green Fields, &c.* delightful to the Eye. Herein lies the Stress of a Landskip, and Painting is very like Nature, with respect to Things inanimate; not to mention many others, as the *Embellishments*; which give it the utmost Perfection. However, this Variety consists not only in the Difference or Irregularity of the Objects, as *Trees, Hills, Fountains*, and the like, but in the *Diversity of each of them*; for Instance, *bending and strait Trees, large and small Hills, wrought and plain Fountains, Cottages and Palaces, green and russet Lands, &c.* The same *Diversity* is to be observed in *Colouring*, according to the *Seasons of the Year*; that Lovers may not be cloyed by producing, with the Cuckoo, always the same Thing; as, *Stir and Motion, crooked and mis-shapen Bodies of Trees, waving Branches, barren Grounds, blue Mountains, or Beasts, Birds, Huntings and the like*; or, contrarily, *always Repose and Quietness, strait Stems, clipp'd Trees, level Grounds intirely green, standing Water, and the same Light, Colour and Nature.*

We have formerly said, that a Table or Picture hung up, and viewed at a determinate Distance, appears as *the Life without-doors*; of which, the *Frame* shews only the *Thickness of the Sill* wherein 'tis put, or *Wall*, against which it hangs. The Question is now, whether such a *painted Opening* can be natural and deceiving, without fixing a Point of Sight and an *Horizon equal* with the Eye of the Spectator? and, whether it be the same, to place them higher or lower? And further, whether the *Thickness of the Frame* be sufficient to shew the *Thickness of the Wall*, without continuing it upon the Cloth? I say positively, — *No*, — and that such an *Opening* cannot be natural, much less deceiving, if one of those *Requisites* be wanting; which I prove thus. Take a Chair, and sit at the Window with your Eye just level with the Sill, and then you will observe that the *Horizon*, or greatest Distance parting the Sky and Earth, will, as I may say, approach towards it, and be parallel with your Sight, and that there, fore you can see nothing but Sky: *Then arise, and you will perceive the*

Horizon also rise, and that your Eye is always level with it, discovering here and there Objects on the Ground. Now, consider the Insufficiency of your Picture, when its Point of Sight does not agree with your Eye, and how Nature, joined to your imagined Art, is perverted, your Deceit made apparent and your Intentions spoiled. It is therefore evident, that the Picture, in which the Point of Sight is plac'd must determine your Distance, and that the Eye ought never to leave the Horizon, but be always level with it. If the Eye be lower than the Point of Sight, all the Objects must needs seem to tumble forwards, and the Fore-ground to sink. If you are above the Point of Sight, the Fore-ground rises, and all the Objects are tumbling backwards. How then can this seem natural and deceiving? Wherefore there is no other Way, than to hang the Picture in a certain Place, and fix a Distance whence it is to be viewed without Alteration. As for the Frame, it is necessary to shew the Thickness of it on the Cloth, in order to know, at once, the Distance from whence you ought to view it; because its angular Rays are directed to the Point of Sight.

I am not insensible, that this Position may seem strange to some; who will object, that they never observed any such Thing in *Poussin, Titian, Bril* or *Francesco Mola*, or other good Masters: But the old Saying shall plead for me; *Example is better than Precept*. For they endeavour to follow the Mistakes but not the Virtues of those excellent Masters. I am sure, that, had those great Masters thought of these Observations, they would not have rejected them. Do you want Demonstration, that every good Master approves of what I say, and follows it? Shew me but one Picture, Drawing or Print of theirs, exhibiting an inward Visto out of an Hall or Chamber, wherein they have forgot to express the *Thickness of the Framing or Walls*; since, otherwise they must depart from the Naturalness, and we would say, that, instead of an *Off-distance*, they had represented a Picture or Tapestry. I therefore conclude, that if *Nature require* this in a Picture, it is still more necessary, when we would have the Picture taken for Nature itself, in order to deceive even Masters. But some think, — *If I arrive in the Art, to their Heights, I shall be satisfied*. — In the mean time Art despairs of attaining greater Lustre by further Improvements.

But, to reassume our former Position, my Opinion is, that what has been said ought to be regarded, when we meet with any thing in Halls, Chambers, Galleries and the like, whether in *Niches, above or in Chimneys*, or on other Occasions: And the main Point is, to place well
the

the Horizon according as the Piece stands high or low. My usual Practice was, to make the *Thickness of Walls plainly appear* in my Paintings; and would always have done it; but on Painting, on a Time, for a *Lover of Quality*, was obliged to alter it for his Pleasure; on a Surmise, I did it to save Work, not for the Good of it; affirming, that the Painting was thereby dock'd, and too much incumbered: But *the Child must have a Name*; he imagining, that the Alteration made the Work look larger.

Here let it not be thought, that my Piece was wholly taken up with the Ordonnance, and the *Thickness* afterwards painted upon it; because that would be great Folly. I first squared out the *Thickness*, and then adapted my Design thereto, as being more convenient than afterwards to paint the *Thickness* over it, and thereby dock too much of the Work.

Now, to give the studious Artist a right Notion, as I think, how to compose a good Landskip, after an easy Manner, let him consider.

1. The Nature of his Subject.
2. What Country he is to represent.
3. What Season of the Year, what Month, and what Hour of the Day.
4. Whether the Subject require Sun or Moon-shine, clear or misty, rainy or windy Weather.

Having fixed these Points, let him proceed to seek *proper Materials*, bringing them together, agreeable to his *general Design*, and disposing the Objects in their proper Places, each according to its *Nature and Quality*.

Next let him place the *Point of Sight* in the middle of the Piece, higher or lower, as he would have less or more Sky or Ground, considering whether the Ground is to be a Level or not, and thus to order the Figures equal with the Eye, to discover directly whether the Painting be seen *thro' an high Window in a low Ground, or from a low Ground to on high*; for 'tis commonly known, that if Things be seen from an *Height*, the Figures ought to be *under the Horizon*, and when viewed from a *low Place*, they must *rise above the Horizon*.

Having done this, let him chuse a *proper Light*, falling in either, from before, behind or aside, to light the Objects accordingly: And then to dispose the *principal Object* (if possible, and the Subject permit) in the best Place, in the *middle of the Piece*; at least from off the *Edges of it*.

Of divers *Passions*, if the Matter require it, I mean, if the Landskip be mixed with *History*, one ought to predominate, and surpass the rest in *Greatness, Beauty and Elegance*; filling always the greatest Part of the Piece with it, whether by means of Trees or Buildings. The *By-works* must be suitable to it, the better to explain the Matter.

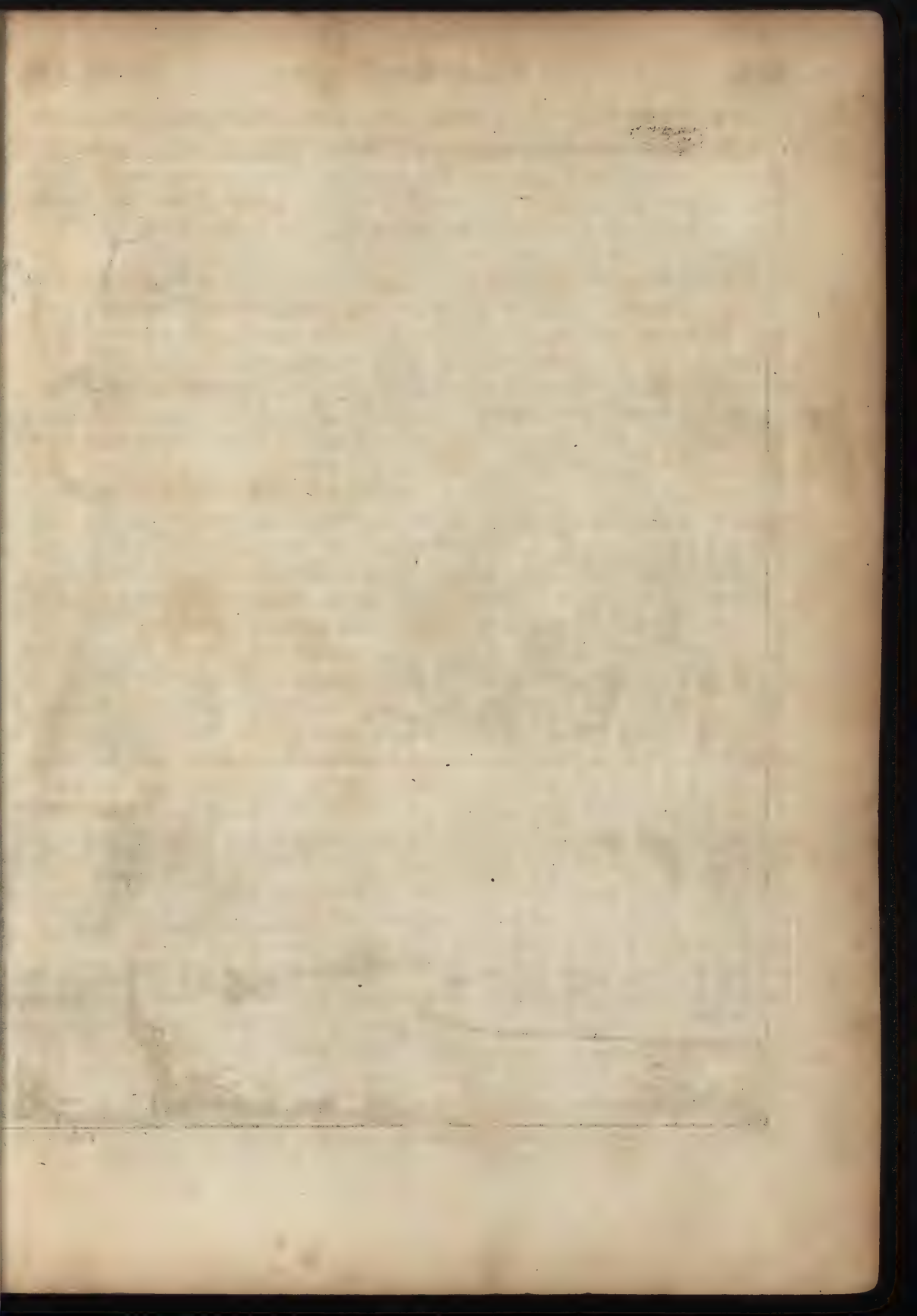
If the Subject be a *Wood*, it ought to be adorned with *Wood-gods, Guides or Terms, Tombs, Seats for Repose, Wood-nymphs and many other Things proper to it.*

If a *River*, it may be handled in the same Manner, with the Addition of *River-gods, Naiades or swimming Water-nymphs, Fishermen, Swans and other such Ornaments.*

If a *Field* be the chief Object, it may be set off with *Shepherds and Shepherdesses, Cowherds, Bacchanals and others.*

Rocks and Caves require the same Management; with this Caution, that the *Eye be taken with the principal Object only*, without other Regard to the *By-works*, than as *Aids and Incidents*; for in such Conduct lies the Beauty and Goodness of a Landskip.

As to the Ornaments of *modern Landskip*, such as of the famous *Everdingen, Pynakker, Ruysdaal, Moucheron* and others who follow the *modern Manner*, they do not call for the aforesaid Embellishments, as having other sufficient Matter, *viz. Cottages, Fishermen, Carriers, Waggon*s and such daily rural Occurrences, which are as proper to it as the *Antique*; for the Decorations alone, in my Opinion, make a Landskip either *Antique or Modern*; unless we exhibit *modern and known Places*, wherein the *Antique* would be very improper, as *Breugel, Bril and Hans Bol* have done, without Distinction between the lowest Life and what is better. For Nature is in her Objects *now*, as she was a thousand Years ago; Woods, Fields, Mountains and Waters are always the same; and therefore *Nature is modern*, that is, *imperfect*: But she is *Antique and perfect*, when we judiciously adorn her with *uncommon and magnificent Buildings, Tombs and other Remains of Antiquity*; which, in Conjunction with the Ornaments abovementioned, compose an *antique Landskip*. But when a *modern Prospect* on the *Rhine* is deck'd with *antique Figures and Stories*, it must look ridiculous; since *Cottages and civil and military Architecture* will evidently discover the prudent Folly of the Master, tho' otherwise excellent in *both Manners*.





G. de Lairet sculp.

J. Cornvitham sculp.

CHAP. II. Of the Light, Form and Grouping of Objects in Landskips.

LET us now proceed further, in considering the principal Qualities and Properties requisite in a fine Landskip: These, in my Opinion, consist

1. In a good Disposition of the irregular Objects, as well with respect to their *Matter, Shape and Form*, as their *Colour*.
2. In the *Number and grouping* them.
3. In a good ordering of the *Light*.

By well disposing the irregular Objects, we produce *Life and Motion*; the Objects consist of crooked, strait, awry, high and low; and by the *Colours* we effect the same; when one thing is faint and weak, another melting, this strong, that hard.

The *Grouping* consists in joining those irregular Objects; as of two Bodies on two different Grounds, that on the Fore-ground ought to be smaller than the other on the second; thus, if a sitting Figure come forward, a standing one must be placed behind it; and on the third Ground, a decumbent Figure; on the fourth, a climbed one, and beyond it a standing Figure again; &c. *Trees, Rocks, Buildings, Cattle* and other Things occurring in Landskip may be disposed in the same Manner so far as concerns the Irregularity of Objects; which, in their *Matter and Colour*, I shall shew in the following Example. See Plate L.

I suppose then, in a Piece, five Grounds with the Offskip; of which, the fourth is the largest. On the Fore-ground, I place a *Vase of dark Porphyry*, number'd 3. On the second Ground, a *Fountain*, number'd 4. On the third Ground, an *Hedge*, number'd 2. On the fourth Ground a *Statue*, number'd 5. And the fifth is a *low Offskip*, number'd 1. Thus much may suffice as to *Grounds going off* behind each other; the same *Disposition* ought to be observed on a *single or level Ground*.

As for the *Light*, its principal Management lies in opposing *Brown-ess and Darkness* to middling and greater *Light*: But when two *Lights* are to set off each other, the *Colour must effect this*; as for Instance, when a lighted Figure is to come off against a light Offskip, the former must certainly be of a darkish Colour, as having no Shade; and them

then it will produce a good Effect: For the chief Management lies in placing a *warm-coloured Object* against a *light, faint and weak Offskip*; contrarily, *light and faint Colours* against *dark and warm Grounds*; the *foremost and strongest Object* against the *deepest Lointain*; and the *Objects* further off, against *nearer Parts of the Offskip*: And thus, *light Objects* against *dark*, and the contrary.

The Artist also ought to observe, that *two Lights* must never be *above each other*, unless one be *visibly different* from the other in Force, either in *Colour or Tint*, lest one seem to run into the other; which, at a Distance, would be a preposterous Union.

Moreover, *Part of the Lointain* should always be broken, and the *Eye*, on one Side or the other, kept nearer, either by means of a *Wood, Rock, Building or other Object*. A *Part of the Horizon* also should always be seen; or, for want of it, some *level Object*, such as a *fronting Wall, Colonade, or the like*. This will produce Satisfaction to the Eye, and Elegance in the Piece.

No one will deny, that *unequal Numbers* are the most perfect; according to the Demonstration both of *Philosophers and Mathematicians*. This *Inequality* I also observe and follow in my *Disposition of Figures*, thus.

First, I place *one Figure* on the *Fore-ground*; then, *three* on the second; *two* on the third; and *four* on the fourth Ground; and then again, *one*; and so forth: And thus, as well on a *single level Ground* as where they happen *one behind another*. These *unequal Numbers* in the *Groups* are, certainly, not of the least Moment in Landskips.

As to the *Colour* mentioned before, 'tis to be especially noted, that the *Colour which is predominant*, and has the chief Place in the Piece, must no where else be seen than with *little Parts*, I mean, of *less Beauty, Quantity and Dignity*.

CHAP. III. Of the By-ornaments in Landskips.

IT is usual for Landskip-painters to have a particular Inclination for one Choice; one affecting wild and desolate Prospects; another, reposed and soft ones; and a third, northern or frigid Views, Sun and Moon-shine, Water-falls, Downs, watry and woody Prospects: And the Reason is, because most People, by a strange Impulse, seem rather to covet the Gifts of Nature than *the Heavenly*; which afford what

what is *whole and most perfect*: In a Word, they seek *only a Part*, tho' *all be to be got*. This proceeds from *Youth and Ignorance*, wanting fundamental Knowledge, and therefore not judging, what is *most beautiful and profitable*; nay, *what they themselves are fit for*. But it is most unaccountable, that many Landskip-painters are not able to embellish their own Works: To which, some may object, that as they have not made it their Practice, so they are content with handling *single Prospects* well, leaving any thing else to the Owner's Disposal. A sad Story, that they cannot do their Work without Help! Whence 'tis evident, of what Moment it is for a Landskip-painter to embellish his own Work, whether the Design be his own or borrowed; since certainly, if he be Master of his Art, he must also know what is most suitable in his Picture; *not Trifles, or Figures to no Purpose; but Histories, Fictions or Parables, taken from Scripture, Ovid, or Æsop*; Ornaments which will enrich the Work. But this is seldom done; because few have Time to spare, or *love Reading*. As for me, I would rather want Prints and Drawings than Books. As an History-painter, I make use of Books, and Descriptions of Landskips and Beasts: But were I a Landskip-painter, I should provide *Books of History*; for what should I be the better for exercising one particular Part, of which I am Master, and neglecting others as necessary to be known? I need not learn what I already know; but 'tis impossible to get Skill in Things without inquiring into them. Have I Time for perusing *Novels*: Why not also for necessary Things? Am I curious to know the State of the War, or desirous of Peace for the Sake of Art: Of what Advantage is the Peace, if I do not qualify myself to meet it?

As there are few or no Painters who have no particular Manner; so few are qualified for *Embellishment*; since every one strives to excel in something, and to get a Name by a certain *Wonderfulness* therein, either by beautiful Colours, extravagant Draperies, broad and sunny Lights or round and dusky ones; which often spoil a Work instead of bettering it: These they cannot forbear (their chief Talent lying in them) tho' they frequently have a *contrary Effect*, when they are to adorn other Men's Works. We must also observe, that there are *two Sorts of By-ornaments*; the *necessary*, and the *unnecessary*. The *necessary* are such as appertain to the Matter, to wit, *immoveable and fixed Ornaments*. The *unnecessary* are the *moveable* ones, *viz. Men, Beasts, Birds, and the like*; which, with respect to Landskips, cannot be considered as necessary, but only as tending to *give the Pieces Life*, that they may not pall but delight the Eye.

To be more plain in this Point, we shall consider, what a Painter ought to observe and shun in the By-ornaments.

I say then, that 'tis very indecent to place a *Woman alone*, resting near a *Priapus*; much more, in the *Company of Men*, unless you would exhibit a *Strumpet*. 'Tis also improper, that a *Woman*, well drest, should sit alone by a *Way-side*, or in a *Wood*, or stand prattling with ordinary People. 'Tis much more proper to make a *Man sitting*, and a *Woman passing by*, than the *Woman sitting* and the *Man passing by*, or holding *Discourse*; unless he be inquiring the *Way*. 'Tis also much better, that a *sitting Man* shew the *Way*, than one who is passing along. If there be a *Company of Men and Women*, let not the *Men* be idle, and the *Women* laden; and, if a *Woman* be resting by herself, do not assign her a greater Burthen than she can conveniently carry alone, whether *Bundles, Trunks or Vessels*. A *Woman of Fashion* should never travel alone thro' *Woods or Valleys*, especially if youthful, without the *Company of*, at least, a *Damsel or Child*. *Shepherds and Shepherdesses, Husbandmen and Women*, suit well together. Where there are no *Sheep*, a *Shepherd or Piper*, or *Lasses with Chaplets of Flowers*, are improper; because such People are not sent into the *Field* to prattle, but work; 'tis better to inquire after the *Shepherd* than the *Sheep*. *Country-people's Children* are seldom within-doors in the *Summer-time*, but generally abroad in the *Field* with their *Parents*; looking for *Birds Nests*, gathering *Wood or Flowers*, digging *Holes*, making *Garlands*, and in other childish Actions. In mad *Sacrifices or Country-feasts and Merriments*, no People of *Fashion* should appear, without good Reason for so doing, or that they are *Spectators* and stand somewhat off. *Aged People*, especially *Men*, should not be seen; because they take no *Delight* in such *Recreations*.

It is against *Nature and Reason* to assign a dolesome Place for *Mirth and Feasting*; or, contrarily, one embellished with *Figures and Fountains*, unless the *Subject* require it. By such Distinctions as these we may know a good Master.

He is an happy Painter, who knows how to adjust his By-ornaments to his Landskip, and this to them; thereby making both remarkable: But he deserves greater Commendation, if he govern all Things by the Landskip. The *Figures or By-works* are certainly of no less Moment than the Landskip itself; yet he may be satisfied, if he continually endeavour to make the one as good as the other. Such an Artist is much preferable to others; for the frequent Use of Prints, or other Men's Works, is not the right Method to become a Master; you rely too much on them: Not that I disapprove of them; because they convey fine Ideas,

Ideas, and stir up the Mind (I must even acknowledge, that I should have been insufficient without their Aid) but you must get truly sensible *what Lengths you may go in the Theft*, not to fall into the common Error, out of which 'tis difficult to extricate yourself.

In treating of the *immoveable By-ornaments*, we must observe, that nothing is more displeasing in a Landskip, than *always to see Houses behind, against the Offskip*; and, *on the Sides, nothing but Trees and Hills, or scarce so much as one Stone upon another*: This Repetition must needs be disagreeable; wherefore 'tis no Wonder, that those, who are ignorant of *Architecture*, avoid it as much as possible: But it is surprizing to me, that many Landskip-painters will not be acquainted with that Art; even rather never desire to exhibit it (how beautiful soever) than to be at the Trouble of learning it: Or of following the Models of others, which are so plentiful, and made for such Purposes. A Point so easily attainable, and giving a Piece so great a Decorum. I have been long studying the Cause of it, and can find no other than a Want of Inclination and Knowledge of its Virtues and Value: 'Tis out of the way to think that Landskips consist only of *Trees, Hills and green Fields, without Houses*; or, *if there be Buildings, Ruins or Triumphal Arches, that then it is no more a Landskip*; since no one will take an History in a Landskip for a Landskip, or a Piece with *Architecture and some Trees, for a Landskip or History, but a Prospect with Buildings*. A Landskip, set off with an hundred small Figures, will never pass for a Figure-piece: But, without Figures or Houses, it is like a Wilderness or forlorn Country infected with the Plague, and where consequently, no Houses are standing: It would indeed be a very proper *Greenland-view*.

CHAP. IV. Of immoveable Ornaments; as Tombs, Houses, &c.

THE Tombs, exhibited in Landskips, require particular Notice; as giving not only a good *Decorum*, but also a *Probability to the Places of their Situation*; that they may not be contradictory to Truth and Time.

The most sure Method is, when you introduce such a Piece of Stonework, first to chuse a proper Place for its standing, where it may be most conspicuous to Passengers, in order to draw their Attention; where-

fore they are made more or less sumptuous and elegant, *according to the Condition and Dignity of the Deceased*, or those who cause them to be set up. They are commonly placed in the Fields *near high Roads*; or, at the *Entrance of a shady Grove*, or *else within it*; yet in such a Manner as to be easily approached, and seen by those who pass by. If they be *costly and finely adorned* with Figures and other carv'd Work, they are usually fortified against the Injuries of Time; some are crowned with Arches, or else with small Pediments and Mouldings supported by Columns; and topp'd with a *Copper Vase placed between two Children* turning on Pivots, and holding Iron Clappers, with which, when moved by the Wind, they strike on the Copper, and create a great Noise; their Motion was occasioned by an Hollowness in their Backs: And this was done, they say, to drive away Devils and evil Spirits, who, as they imagined, continually haunted the Graves of the Dead. Some of these Tombs were encompassed with low close Walls, to fence them against the *North-wind*. They were most Times placed on *raised Ground or Hillocks*, especially in desolate Countries; and we need not question the Goodness of their Foundations, tho' we often *see them in Ruins or sunk down*; since nothing, tho' ever so strong, can resist eating Time. It's not improbable, that about such Places were *Benches for Rest*; and, the more to draw the People, they sometimes made *Fountains* near them. The Ashes of the Deceased were commonly repositied in a certain *Urn or Box* placed on the Top of the Tomb, or else in a *Niche near it*, elegantly carved, and inscribed with *hieroglyphic Letters or Characters*.

Those Graves or Tombs were so adorned with *Emblems and Figures*, as always to make us sensible, whether they were sacred to an *Heroe, Philosopher, Statesman, sylvan Deity*, or who else; if we may credit the Remains, and ancient Writers. It would be too tedious to enumerate all the Particulars touching these Tombs; and as those Things serve only for By-ornaments to Painters, I think what I have said is sufficient, with the Addition of what concerns their *Materials*: These were various, *viz. Porphiry, Jasper, all Sorts of Marble, red, black and white; also Copper and other Metals; and sometimes ordinary Stone*. We see often an *Altar* near them, whereon they used to offer to the Memories of the Deceased.

Of Cottages and other By-ornaments.

Cottages and Country-houses are usually low, having their greatest *Conveniency and Extent* below; and as the *Inhabitants* possess but few *Goods* (no more than what will supply their *Necessities*) their *Rooms* are but few. These *Dwellings* are plain and mean, mostly built with *Wood or common Stone*: They have neither *Order, Disposition or Division*. They sometimes wattle them with a *Weaving of Reeds and Rushes*, clayed over. The *Roofs* are *thatch'd*, and not much window'd; commonly dark within, and *smeared without with a light Colour, Red, White or Grey*, that they may be seen at a great *Distance*. These *Houses* have often *Wells or Water-troughs* near them, or else *Fountains or Cisterns* hollow'd out of a *Tree*, or made of *Stone*. The *Fountains* are mean and artless; but near the *Town*, they are *sumptuous*, and magnificently adorned with *Statues and other Ornaments*. We also find *Vases* or elegant *Pots* with *Bass-reliefs*, standing on *high Pedestals*, above *Reach*, to preserve them from *Damage*. Sometimes they are a little *decayed and broken*, or *ruined by Time and Weather*; as also by the *Barbarity of Soldiers*; as may be perceived in the *Fragments of Columns* lying up and down in the *Roads*, or near them; likewise *Pieces of Frizes* with *Bass-reliefs*; and *beautiful Cornices*, the *Remains* whereof, and their *Basements* are still standing. We see also, about the *Place*, *Pieces of broken Colosses*; some half within *Ground*, others lying *tumbled into a Morass*. And, in the *Woods* appear *Stone-lions and Lionesses*, resting on *Pedestals*, and *spouting Water* out of their *Mouths*. On *Hand-rails* they used anciently to place *Sphinxes*, if their *Meanings* did not allude to the *Secret of Sciences*; for then they commonly supported *Columns, Pyramids and Tombs*. They used frequently, as 'tis still sometimes the *Custom*, to raise *Heaps of Stones* bearing *Inscriptions and Characters*. They likewise set up *Posts for Guides*, or *Figures* for the same *Use*; especially in *winding and cross Ways*; where we often see *Terms* at the *Ends of Roads or Lanes*, to advertise *Travellers of Danger*, in case a *Morass, Water* or other *Stoppage* should cross the *Way*. Whence, the *Word (Term)* takes its *Origin*, signifying, *Bound or Limit*. Those *Terms* are like a *reversed Pyramid, square, with a gaping Head on Top*, generally of *Copper or other Metal*; in the *Mouth* of which the *Wind* by its *Play* made a *great Noise*. All these *Things* have a *fine Decorum*, and give a *Piece uncommon Grandeur, if well placed, and suitably adjust'd; especially in Landskips*. To conclude this Chapter,

ter, I advise the Artist *not to use these Ornaments too profusely*; nor repeat them without some *Diversity*, because otherwise he will prove cloying, to his little Honour or Advantage.

CHAP. V. Of beautiful Colouring in Landskips.

IF any thing charm the Sight, I think 'tis the beautiful Green of Trees. How do we long for the lovely Spring! Is any thing more refreshing to the Eye than the first Greens of that Season? Spirits and Diversions seem then to revive in all Creatures. If a real Prospect have such Effect, that of an artful and agreeable Landskip has not much less, wherein the bright Green and other delightful Colours shine.

But, tho' it is not probable, that a Landskip painted *intirely Green* should please more than one in *foul and Grey-green* Colours, yet we ought *not to use Verdegrease* to fetch out a fine Green; since, tho' it be the most beautiful, yet is *not the most pleasing to the Eye*; and moreover, very *fading* and changing.

It is nevertheless to be lamented, that Men who pretend to great Skill in painting Landskips, *intirely banish beautiful Green* out of their Works, and introduce, in its Place, Black, Yellow and other such Colours.

It's true, that Plants and Herbs differ as well in their Natures and Qualities as Shapes and Colours; that some are of a beautiful Green; others, Blue; some, Yellow or Ruffet; others, Grey; some, of a fenny; others, of a watry Colour; nevertheless Art teaches us not to imitate the faded and mean, but what is *most charming* and agreeable. In the Diversity aforesaid we see the *abject and the mean, and the beautiful and most beautiful*.

If now it be said, that the Artist ought to exhibit every thing that is beautiful, as well as the contrary, and that he only apes Nature; I allow it; but then he must be an Imitator of *well-formed Nature*, and elegantly paint her *most perfect* Parts.

But by my Position, that beautiful Green is best and most charming in a Landskip, let me not favour the perverse Opinions of some, that Colours cannot be too beautiful, either in History or Landskip, tho' they exceeded Nature itself (of this I have largely spoken in the Chapter of the *Harmony and placing of Colours*) for at that Rate, how can
one

one Colour set off another? What becomes of the Harmony or Conjunction of Colours, when, as in *Musick*, high Tones do not agree with the low? How can Gold be set off by Gold; or Pearls, by Pearls? Were all Things compos'd of those two precious Bodies, Richness would not be apparent. The Proverb says, *Tenuēs ornant Diademata Cūnæ*. That is

*The Gold of Crowns may boast its native Worth,
But meaner Objects bring its Lustre forth.*

Many Painters have err'd in this Particular; of which I shall give one Instance. A certain Artift had once painted a Landskip, wherein the first and second Grounds, and every thing belonging to them, appeared beautiful and natural; but on the third Ground all was grey and foul: On this last Ground he had placed a Man in a beautiful ultramarine Garment, as bright as if he had been on the Fore-ground. He was told, that those two Things were unnatural and Opposites; I mean, *a foul and muddy Green and so beautiful a Blue Garment*; which was moreover (as the Man was walking in the Sun) painted as bright and beautiful in the Shade as in the Light, tho' the Light should have been more broke. But the main Error lay, in *breaking the Green of the Offskip too much, and not at all bringing down the beautiful Blue Vestment, tho' at the same Distance*. This Example may suffice to shew, that the Parts ought not to be broken or fouled so suddenly, tho' we see it done by many, in order to make the foremost Parts look beautiful and strong. Nature shews *no such sudden Alteration*, nor clear Weather such Mistiness in Sun-shine.

CHAP. VI. Of the leafing of Trees.

MANY Painters find the leafing of Trees an hard Task. Most of them in this Point ape the Manner of this or that Master, without consulting or studying the Life: By which means, their Leafing commonly becomes set and stiff, and *always of one Manner*; insomuch that we cannot distinguish, in their Pictures, the Elm from the Willow, or the Oak from the Linden.

Nature instructs us to know them from afar, by their different Colours as well as by their Growths and Shapes; wherefore, to proceed
regu-

regularly and gain Eminence, in this Study, you ought exactly to observe the *Life*, and the several Sorts of *Green and Leafing* seen at a *Distance*, whether they are close and massy, or thin leaved and branched, and whether they hang in *Clusters*, or uniformly on their *Boughs*. Mind nicely the *Difference of their Colours* in their several *Kinds*, as well while growing, as in *Perfection and Decay*. Also the *Sizes of their Bodies*, short or long; and whether they grow *strait or crooked*, in dry or watry *Places*.

Another difficult Point, but which causes the greatest *Decorum*, is the *Roundness or Relief of the Trees*: A good Method for effecting this, is, to observe how large the *Spread of the Tree* is; suppose it 30 or 40 Feet. The upper *Roundness* or *Near-side* must have the *strongest Light and Shade*; diminishing gradually every 5 or 6 Feet; and the *Extremities to melt into the Sky* or other *By-work*, tho' the *Light* should happen to fall into the *Piece* from a *Side*; for the more the *Light approaches* you, the stronger it touches: And if, on that Occasion, you light and heighten the utmost *Edges*, it can add nothing to the *Relief*; because the *Light* rounds off too suddenly; and having once painted it too strong, you cannot help it by glazing, without muddling; since it will always appear distinct from the other *Parts* as well in *Colour* as *Neatness*.

There is also as great a *Difference* between the *Bodies of Trees* as their *Leaves*; some are more beautiful and *Painter-like* than others; these again more *strait and sound*; those differing in *Colour* from others, &c. But a chief *Regard* is, not to place *Ash or Linden-leaves* on *Oaken Bodies*, nor those of the *Willow* upon *Elm*; for each *Stem* must produce its own *Leaves*; tho' this *Conduct* be not heeded by many. You ought also not to put young and beautiful *Leaves* upon an old *Stem*; for the former is like setting a *Man's Head* on a *Monkey's Carcass*, and the latter like patching a *Child's Face* upon an old and decayed *Man's Body*.

We likewise often see, in *Common-light-Landskips*, the *Leafing* lie very sharp and edgy against the *Sky*: whereas *Nature* teaches, that even the *Leaves of the foremost Trees* unit with the *Sky* on their *Extremities*, and appear dull against it; and in the *Offskip* still more dubious.

CHAP. VII. *Of the placing and following of Landskips.*

IF I N D nothing more disadvantageous and irksome to a Painter, than to wed himself to *one Manner of Representation*: Nature herself and the following Precepts will shew the Error of it.

First, with respect to the *several Places* where the Pictures are to be hung; for I hope no one will argue, that a Piece suits any Place; and without a Variety in the Manner of a Master, I cannot judge whether he be a true one, or how rich his Thoughts are.

Secondly, Because the Artist ought, in his Ordonnances, to comply with the *Fancy of the Proprietor*, as far as Reason and the Rules of Art and Decorum permit.

As to the first, common Nature shews him his Error. Do we not behold Sun-shine and fine Weather with greater Pleasure and Attention after a Storm? And can it have a less Effect on our Senses in a Picture? There's even no Country so despicable, but in less than nine Miles Distance it will exhibit a new Prospect. How can it displease a Painter sometimes to represent stormy Weather, and then calm and delightful Sun-shine? Since the great Unlikeness causes Variety, and this charms the Eye. Now, we see a shady Grove; then, a Wilderness; next, a reposed Landskip, &c. Great Water-falls, huge Oaks, Rocks and the like Objects, well handled, look also very pleasing in a Room. Thus we might, as I may say, shew the World in Epitome, and behold it at one View.

If a Painter always follow *one Manner*, how often will he expose his Weakness and Incapacity? If it be Sun-shine, what Places will he find to suit all his Pictures? Can he place them always in the Sun, in order to shew their Naturalness? but granting the Work to be placed in such a Light, another Unhappiness will still attend it; for the Sun-light will fall into the Picture from a Side, and the real Sun-shine will come upon it fronting.

From which Premises 'tis apparent, that the common Light is not only necessary, but always the most advantageous for Chamber-pieces.

A good Painter ought to be prudent in the Disposition and Choice of his Work, carefully observing the *Nature of the Place*, that his Art may not disjoin, but aid the Architecture; making his Landskips

(in order to look like Nature) the further they are from the Light of the Room, so much lighter than those which are near it; for otherwise, they will look but like Pictures.

The second Consideration (which is a great Addition to Ornament) respects the *following or matching* the Pictures well; and tho' *Matching-pieces* be very well known, yet many People entertain wrong Notions about them. Their Opinions, touching what is necessary in a *Following-picture*, are various: But they generally agree, that it consists of an Uniformity of Conception and Disposition of Objects, Colour and Light: To which, some add, that if one Landskip be a flat Country, the other ought to be the same; if one be rocky, the other ought to be so too: In short, they must be so much alike, that, on coming together, the one seems to be an Impression of the other; in both, equal Sky; equal By-ornaments, equal Filling; nay, so very equal, that there must not be a white Speck in the one, but the other must have it also.

My Belief is, that these Niceties are owing to the Wilfulness of Artists; and that, in a *Matching-picture*, nothing more is requisite, than an *equal Point of Sight and Uniformity in the Figures; when it must hang at a like Height with the other*: He who would join the rest of the Particulars, seeks the fifth Wheel on a Waggon; for why, after satisfying my Curiosity in viewing a solitary Wilderness, should I not enjoy the Pleasure of a pleasant Plain? Or a woody Landskip in Opposition to an agreeable Water-view and a delightful Prospect? I think the Word (*Fellows*) sufficiently implies, that they are two Pictures of *equal Size, alike framed, receiving the same Light, whether they hang above or next each other, mostly alike filled with Work, and the Figures of equal Magnitude, and lessening towards the Point of Sight*. And as for the Thoughts or *Design*, the more different they are, the more agreeable; and the better shewing the Richness of the Master's Fancy. In a Word; *a Landskip suits best with a Landskip, and Architecture with Architecture*; and more is not, in my Opinion, required in well-following a Picture.

C H A P. VIII. *Of the Lights in a Landskip.*

ALTHO' we have largely treated of the *Lights* in the preceding Book, yet I find myself obligated to say somewhat about it, with respect to Landskips; especially *Front-lights in Pieces which face Windows*: This Point puzzles many Painters; and not without Cause, since 'tis a critical Proof of their Capacities.

The chief Reason of this is, that Artists will not venture to undertake any thing that is unprecedented; and no one has Courage enough to set the Example. They plead a main Difficulty arising from hence; namely, that, having a *Front-light*, they cannot make *Shades* on the Ground or Objects, but must find their Effects going off and Force *only by the darkeſt Touches*: As if the driving Clouds did not cause large Ground-shades; which daily Experience shews they do. In the next Place, these Men tacitely confess their Ignorance of the Force and Harmony of Colours, in chusing dark Objects against light ones, and the contrary; for, placing against an Offskip of green Trees, light-coloured Objects, such as White, Rose-colour, light and strong Yellow, and the like, you have *no need of large Shades*. Would you make Objects against a light-coloured Building, let them be of dark Colours; or, a Vase of a warm and brown Colour, and against it, a lighter Object again; and against the Offskip the foremost Work, is made strong by the Diminution of the Tints; since all that goes back or retires becomes darker and more dusky; as the Shades, on the contrary, grow fainter and weaker the further they are off. Again, the Grounds themselves can afford us great Helps; one may be light Yellow, another Green, another bluish, according to their Qualities, as we shall further shew.

As to the *Figures*, they may have a sufficient and natural *Side-shade* for setting them off; for those, which are on the Side of the Piece, which most goes away from the Light, will receive much more Shade than the middle ones; as also a Ground-shade; because they go so much *aside from the Point of Sight, and the further, the more*.

We conceive also, that if any Houses or other upright Works running towards the Point of Sight were placed quite on the Side, the one high and the other low, as here, a Grotto with a Visto, there again something else with rusticated Stone, or Ballustrades, &c. and before them

a Water, along the Extremity of which, some Vases or Figures were standing on Pedestals; these Objects, I say, altho' they had no perfect Shade, yet, with respect to the Light, would suffice; and moreover, throw Ground-shades against each other: Which would give the whole Work a great *Decorum* and Elegance.

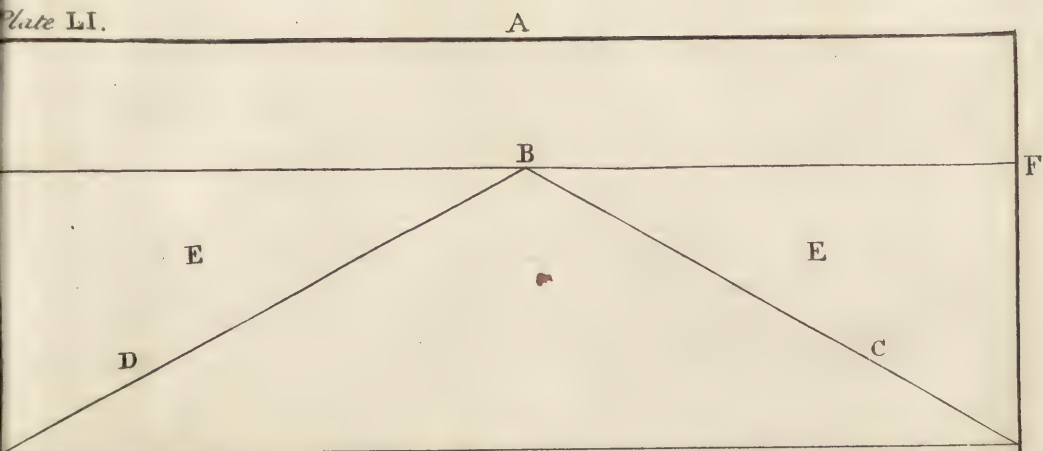
If it be objected, that this Management would cause too great a Force on the *Objects without the Piece*; and make it look empty in the middle, and the Eye of course be drawn too much to the Side; moreover, the *two Corners* of the Piece would then be *too confining*: I answer, that, if the Ordonnance be disposed on such a Ground as aforesaid, and the *Colours well chosen and ordered*, the large Light in the *middle* will be found the *strongest*, and the *Side-work more close and compact*; and by ordering some Pedestals with Vases, here and there, against the large and broad Shades of the Buildings, they would produce a fine Effect.

Many dare not introduce any Ground-shades on the Fore-ground, in such a fronting Light, in order to break a little that large Light, and make it go off; alledging, that the Wall covers it, and thinking, that no more Ground-shade can be seen on the Ground than that of the Wall: But these Men are much mistaken; they stand and behold the Place, but do not consider what is built over their Heads; what high Stories, and what large Ground-shades those Things ought to cause on the Fore-ground going off, which they must imagine to be seen without Doors above the Opening of the Piece; for, tho' it stand against a plain Wall, yet it artfully represents an intire open Pannel in the Room, the Light whereof falls directly into it.

To be the better understood in what I mean by (*Objects without the Piece*, or *Out-works*) I add the following Demonstration in *Plate LI*.

In the Part A place a Point of Sight B, and draw from it two visual Lines C and D: Now all that is without those Lines, is without the Piece E, and called *Out-works*, and may be supposed to represent a continued Stone-work united and joined to the Wall F, whereby Shades and Ground-shades fall on the Ground; and all above it being Sky, you can, as is said, shew the Height of the *House or Chimneys*, by *Ground-shades falling into the Picture*.

Here it may be asked, whether the Figures in the middle (which on this Occasion make the principal Light) ought not to be altogether, or always the major Part of them, in the Shade? To which I answer, that the *Height or Lowness of the House must govern in that Point*; for, if it
be



G. de Lairejse inv.

J. Carnricham sculp.



be high, the Ground-shade will be longer; if low-roof'd, neither so long nor broad.

This Method, so far as it relates to *Fronting-pieces*, is as well founded as helpful, and, tho' never practis'd, 'tis however not to be reject'd: But no body will lead the Way, without seeing the Examples of others. And yet, every Day, as we walk in Sun-shine, we may make this Observation in Nature; the Sun shews us Examples enough. Moreover, 'tis natural in viewing Things, rather to have the Sun *behind* than in our Faces, and yet many represent the Sun-light *behind in the Picture*, and not one does it *fronting*; as having no Knowledge of the Natures and Effects of Colours, nor of making Lightness and Darknes against proper Grounds, and, consequently, do not understand due Harmony. Pourtrait and Bas-relief-Painters dare venture to do it, and find so much Advantage in it, as thereby best to deceive the Eye; to their great Honour.

If the Artist think he can apprehend me better by an Example, I will freely give him one. See *Plate LI.* aforesaid.

I place then, on the right Side of the Piece, a Row of Houses running towards the Point of Sight. The first is square, with a Step into the Door-way; the Door is half hidden behind the Frame of the Piece, and ornamented with two Pedestals with *Sphinxes*. Two or three Feet over the Door is a small Moulding which supports the Roof. Near this Building stands another, rising somewhat higher; the Side-walling whereof is plain, and in Front are a Door and Window. On each Side of the Entrance stands a Pillar supporting the Entablature, and thereon is a Compass-spandrel. Next this, are seen Rails running up to another House, which is *higher than the first, and lower than the second*. Ten or twelve Feet further off stands an *high Wall*, running cross the Piece; and in this Wall, on the left Side of the Point of Sight, is a large open Gate-way, thro' which we see the Offskip. Above this Gate, on the right Side, appear the Tops of some large and high Trees, which fill the Sky. In the middle of the Piece, we exhibit an octangular Stone, and, against the Front-cant, a Water-trough. This Stone is about 8 or 10 Feet high, and has, on Top, a Ball. On the left Side, *without the Piece*, stand some Trees running towards the Point of Sight.

Now, observe the Light (which, as has been intimated, falls into the Piece *fronting*) and what *Ground-shades the Objects give each other, and their Course with Respect to the Sun's Height*.

He now, who understands *Perspective*, may easily guess, what Shades such Objects will give on the Ground, how large and long they will be.

be, on what they will fall, across, and runing towards the Point of Sight: Likewise, how much this Front-light will exceed a Side-one, in Brightness as well as Colours. *All Things parallel with the Horizon are intirely lighted by the Sun; and contrarily, those which are parallel with the visual Lines, are dark and without his Reach, and so exactly limited, that the least Projecture, even of an Inch or a Straw's Breadth, will receive Light; as the Example shews.*

As for the *Set-off* or Harmony, no one will doubt whether it is less to be found in a fronting Sun-shine than a side one; for, what is wanting in Shade the Colours and Tints will doubly supply.

This Sort of Light, how odd soever it may seem to those who never tried it, nevertheless affords many beautiful and advantageous Accidents very pleasing to the Eye; but I must observe, that the *wider and larger* the Piece is, the more charming it becomes, than in a narrow and high one; because, the *more the Objects approach the Point of Sight, the less Shade they give, and the further they go off sideways from it, the broader are the Shades.*

I did not propose to say any Thing further about the *Lights* and their Qualities; but in the Course of Writing, something of Moment touching them still occurs to my Thoughts, which I think worthy of Observation, as being so uncommon, that I doubt whether any Instance has been before given of it; it is touching the *Air or common Light falling from on high thro' an Opening into a round and close Temple, or any Place of Retirement, rocky Repository for the Dead, &c.* I suppose the Opening as the Design will permit. Now we have formerly shewed, that common Light, contrary to that of the Sun, illuminates the Objects with widening Rays; wherefore, all Things, going away from the Center of the round Temple, have *longer and narrower Ground-shades*; as the *nearer* the said Center, the *shorter*; even so much, as if, standing just under or upon that Center, they give not any Ground-shade at all, except under Foot. On the contrary, it will be found, that such Objects receive stronger Light from on high than those which go off sideways, and the further they go off, still the less: Yet we perceive the contrary in the Reflexions from the Ground. The more the Objects approach the Center, the lighter they are in Reflexions, be the Ground even White, or Blue, Red or Yellow, Light or Dark.

As for the Course of the Ground-shades of the Objects, let them stand where they will on the aforesaid Plan or Ground, they flow from the Center or middle Point directly under the Light.

C H A P.

CHAP. IX. Of Landskips in a small Compass.

WE have formerly asserted, that Representations in a small Compass are necessary as a general Rule for all Choices; which we shall exemplify in *Landskips* on almost the same Basis as that of *History*; to wit, that there is a Difference between a Landskip in a small Compass, and the contrary; and that the former is much more artful and troublesome than the latter, tho' having less Circumstances: To which, we shall subjoin the Requisites necessary to both, in order to make each in its Kind equally good; together with a Remark touching the By-ornaments.

As to Landskips in general, they are, as we have shewed, in the same Case as Histories; to wit, that a large Ordonnance in a small Compass, carries more Art, Knowledge and Esteem than the contrary; because the Objects require more Work, and a more plain and distinct Expression of their Qualities; which in small Objects, in a large Compass, is not so nicely requisite; for the nearer we approach the Objects, the more sensible they become. As in *Histories*, Variety of Thoughts and Objects occur (for composing Ordonnances, either small or large, with 2, 6, 20, 50, even an 100 Figures) in Palaces, Halls, Galleries, Towns, Villages, in the Field and Woods, &c. So in *Landskip* offer an Infinity of Objects for making fine Views; both in small and large Compass, such as Woods, Plains, Rocks, Wilderesses, common Roads, Buildings, Fountains and Statues, solitary Places with Tombs and Grottos, Sea-ports, Cascades or Water-falls, in order naturally to exhibit therein all Sorts of Occurrences, the heroic and pastoral as well as the satyric, mournful, joyful and merry. And tho' we could order all the aforesaid Particulars into one Piece, yet they cannot produce such an Effect, in reference to Art, as each singly will do; it being certain, that Things seen from afar, as we have formerly observed, never satisfy Curiosity so well as those which are near; whereby they become to us more distinct, as well in their Existence and Form as Colour. We know, that the more the Objects diminish and go off from us, the more they abate of their Littlenesses, not only in their Superficies, but also in their Out-lines and Sways. A Tree's Body full of Holes and Knots, appears smooth and even at a Distance; even the

the crooked will seem almost straight, and the whole Leasing as one Mass.

It's true, that a large and concise Landskip does not give general Satisfaction; yet we know, that an Assembly of few (*but People of Judgment*) will never break up without doing Business; when, contrarily, a Meeting of the Vulgar seldom does any thing without Confusion. It's the same in Musick, with *many* Voices; they make a great Noise, but never affect the Senses like the *single* Voice of a fine Woman, accompanied with the *Basso continuo*; which intirely charms us, make us sigh, even sometimes shed Tears and this is only caused 1. By the Force which lies in a *Solo*, supported by the *Bass*. 2. By the Distinctness of the Words sweetly utter'd; and lastly, by their Sense or Passion: All which is not to be found in a great Concert; because we cannot understand the Words, much less the Sense, but fix our Attention on the general Harmony only. It is true, a great Performance of Musick will please common Sense, but an artful *Solo* is for People of Judgment; the former does, in some measure, affect the Body, but the latter touches the Soul, and leaves lasting Impressions.

The principal Difference between small and great Landskips lies in the *Point of Sight*. In the *Great in a small Compass*, the Horizon is commonly somewhat low, and in the *Small in a large Compass*, high: In one is a high Ground, in the other a Valley; the one is a natural Representation, and the other looks like a Map: The one keeps a good *Decorum*, let it hang ever so high, and *every thing looks upright*; in the other *all things seem to be tumbling*; and it appears well no longer than while on the *Easel*. In a great Landskip in a small Compass all is seen plain and distinct; at least one Part, according as the Choice is; in the small in a large Compass we can perceive nothing perfectly but the General; partly, because the great Light creates a Faintness, and partly, because the Piece is viewed at a great Distance, as hanging commonly above other Paintings: 'Tis even a certain Maxim, that as Pictures never hang below the Eye, unless in an Auction; so a Landskip with an high Horizon, must always needs be false. I leave the contrary to any one's Judgment, how much more *Decorum* and Advantage it has, when of such an Extent as to be placed high or low, even up to the Cieling, without Fear of being hung below the Eye, when the other must find it's Comfort under its set Height, without Hope of ever gaining its *Decorum*, unless by coming casually on the *Easel* again.

After

After having shewn, that a great Landskip in a small Compass, with a low Horizon, can bear hanging above the Eye, and look becoming; and that a small one in a large Compass, because of the high Horizon, loses its true Quality, to the Detriment of the Painter; we conclude, that there is no better Method to be used with a Landskip of large Extent, in order to make it becoming and natural, than to set, as aforesaid, the Horizon somewhat lower; since such Pieces are always placed above, I may say far above, the Eye.

But here, perhaps, a Difficulty may be started; namely, that if the Horizon be set so low, the Sky will over-power the Principals of the Picture: But in Answer, let me ask, whether the Sky is to be looked on as an useless Patch? Does not the Sky most adorn and invigorate a Landskip, and make it look agreeable? Must we suppose the Earth to excel the Heavens in Magnitude? *Ay*, But, say they, *there is nothing to be seen in the Sky*. ——— But is a beautiful Sky such a Trifle, and so easily to be painted? Is it not more artful to represent thin driving Clouds than a flat Ground, here and there an Hill or Plash of Water, Grass or Herbs? A beautiful Sky is a Proof of a good Master; but if it seem too large, we have an Help for *that*: Make the Fore-ground somewhat large, and then a *Tree or two*, thick or thin-leav'd, will take up enough of the Superfluity, and break any thing that is obstructing. Likewise a *Building* may serve, either fronting, or in Profile; or, instead of it, a *Pyramid* or *Obelisk*: These, not to be flung into the Offskip, according to usual Practice, but brought on the *Fore-ground great and strong*; letting the Tops of those Objects advance high, in order to *fill*, and thereby, as I have said, in some measure, here and there to *break the Sky*. But, here it may be again objected, that such large Trees would not look fine, because their Leafing cannot be seen: But is the Leafing of a Tree of more Value than the Top of a beautiful Building, Pyramid, or any such uncommon Object? Must these give place, and be left out for the sake of a Tree? Would it not look wonderful, and be a great Pity, that one in an hundred should lose its Leafing? Let one, two, or more Boughs shoot forth; there are enough without them. I say then, that, by this means, the *Sky will be sufficiently filled*, and the Difficulty removed. And now the Sky is moderated, and the greatest Force lies in the Landskip and By-ornaments; the Fore-ground is elegantly embellished; the Offskip broad and deep, with an Extent equal to my Wish; and the Horizon such, as I need not fear the *tumbling* of the Objects.

When I speak of placing forwards, *great Trees, elevated Buildings, Pyramids and large Figures* for By-ornaments, some may possibly say; That then the *Ground goes down behind, and rises forwards*; since they cannot relish any thing they are not used to, and which requires the Objects to be somewhat more finished and larger than in their common Way: But altho' I have thus shewed the Preference of one Manner of Painting before the other, yet I do not prescribe it as a Law to be always followed. My Design is only to illustrate what is fine in the one above the other.

CHAP. X. Of painting Rooms with Landskips.

I THINK this Point to be of Moment, and weighty enough to be considered with Attention; the rather, since some Painters often happen to see different Management with respect to the Rules for painting Halls, Parlours, &c. and therefore cannot resolve on what is most suitable and advantageous for those Apartments; and when they are to perform something therein, so many Difficulties arise, and their Opinions somuch vary, that they are at a stand whether they shall represent a *Picture*, or, a *Painting in the Manner of Tapestry*, or, *Nature itself*.

As to the *first Sort*, we must be sensible, that the Pictures, being all of a Size, and placed orderly, will be taken, by the Knowing, for abstracted Paintings, *having no Relation to the Room*; according to the Notions of those, who, being Masters of a good Collection, are indifferent where their Pictures hang, whether against bare Walls or Hangings. As to the *second Sort*, 'tis certain, that Paintings, made in the Manner of Tapestries, will never be taken for real Tapestries, be their Borders ever so beautiful and elegant; and therefore have not the Effect which the Master purposes. The *third Sort*, *viz.* to represent Nature, is certainly the best: For, what can be wanting, when the Work is natural, artful and *proper to the Place*?

A Representation of Tapestry is a lame Picture. And a Picture, not agreeing with *Nature and the Place*, is also deficient; wherefore a Master, who paints such, is unpardonable; because, instead of adorning the Room and *preserving its Architectonic Order*, he at once *spoils both*.

I was

I was one Time asked, whether any certain Rules, besides the *Light* and *Point of Sight*, were necessary for *Hall-painting*. I answered, that the *Architecture* ought to be observed throughout, as far as concerned the *Compartition and Ornaments*; and that, whether painted or real, they must correspond with the *Door, Mantle-piece and Alcove*, and the whole Work take its Proportion from one Order, that it may look proper, and make up one compact Body. Now, if a Wall were to be covered with a single Picture, it must be handled in the Manner of an Hanging: But a Picture is somewhat more brittle than a Tapestry, and sooner damaged by hanging so low. Chairs must not be set against it; if it get Hurt or Dents, they are not easily repaired; a Surbase is much better; and besides, the Wall is sometimes so long, that it cannot well be seen at one View. Wherefore, when the Distance is too small, it is better to divide the Wall, and to use more than one Point of Sight.

If now there be a Door in the middle, or on each Side, they ought to be left free, tho' they are without Mouldings, and even with the Cloth; for the Room must have at least one Passage: But not painted over, according to the Practice of some, with *Trees, Hills, or Stonework*, as if it were not there: A very common Error, and which no Master will justify, unless he have a greater Eye to Profit, than the general Elegance of the Work. Wherefore 'tis more advisable to enrich the Door or Doors with fine Mouldings or Ornaments. If the Door happen to come in the middle, a beautiful Frontispiece, adorned with Carving, will look magnificent: This, in order to save Building-charges, might also be represented on Cloth; yet some Artists, who are not used to it, will not easily be induced to undertake it, but rather so much more Landskip; tho' on due Consideration, and for the sake of Decorum and Naturalness, they had better call in the Assistance of another Hand for their Help. When now there happens to be a Door, but not in the middle, it will be proper, for obtaining Regularity, to order also one on the other Side; unless it be even with the Wall, and the Moulding of the Surbase run cross it; in which Case, you may make something or other on its upper Part, suiting with the Landskip, such as a Stone with Bas-relief either distant or near. I say, you may do so; but for my Part, I should not much like it: Wherefore my Opinion is, that two Doors are much better than none; and tho' you might nevertheless incline to the last Proposal, in order thus to have a larger Piece, yet 'tis inconsistent, since the Cieling must have its Support according to its Compartment. Under each Sum-

mer ought to be something, either a *Pilaster* or *Term*, or else the *Piece* must have a circular *Head*. But Rooms are seldom so ordered; perhaps, because some Men love to engross all the Gain to themselves, exclusive of the Assistance of others; and were some permitted to do as they please, they would paint over every thing, with *Flowers*, *Fruit* or *History*; an *Architecture*-painter, every where *Mouldings*. They may, even in Time, go such Lengths, that could the Floor be painted as well as the Cieling, we should see, in every Stone, either a Flower-pot, Visto, or an History, as sometimes we see it in Iron-chests.

I say then, that an Artist, tho' the whole Work be undertaken by him only, must not introduce more of his particular Branch into it, than Reason and *Decorum* require; taking the Assistance of a Friend in such Parts, if there be any, as he has not studied; for Variety refreshes the Eye. I think an Hall or Room, with one Sort of Pictures, like a Shop wherein are sold but one Sort of Goods. To give an Instance, let us suppose a Room, with a Side-wall, 30 Feet long, divided into three Pannels; and the Surbase round the Room and the Pilasters between the Pannels, to be either of Painting or Wood, as I find it proper; and over the Chimney I propose a Piece with Figures. I, tho' a Landskip-painter, undertake the whole Work; but, not being able to manage the Chimney-piece, desire the Assistance of a Figure-painter; because a generous Painter, if he expect Praise and Honour, must not so much regard his Gain as the *Decorum* of the Room; a Cloth of 5 or 6 Feet, more or less, in such a grand Undertaking, is but a Trifle; let another Hand get something by it, if it tend but to the Ornament of the Work. I order a Figure-piece over the Chimney; because 'tis the principal Place of the Room; for, what Business can a Landskip have there, the Horizon whereof ought to be without, nay, much lower than the Picture? Wherefore in so principal a Place nothing would be seen but Sky.

We are very sensible, that if, in such a Room, we represent Nature, we cannot introduce, into one Pannel, a *Morning*, into the second, a *Mid-day*, and into the third, an *Evening*, nor use various Countries; all must have one and the same Air. We grant, that, were the Room comparted into four Pannels, we could exhibit the four Cardinal Points, or the four Seasons, provided each Piece had a particular Point of Sight.

As for the Difficulty of the left and right Light, to which the Side-pieces must needs be subject, and the Light falling on the Wall frenting,
from

from the Windows, we have sufficiently spoken of it, in the Book of Lights and Shades.

And now, if *throughout*, we see a *continued or natural Landskip*, the *Air alike*, and the *Leaving of the Trees running from one into the other*, when they are extensive enough, I imagine the Painting must look well, and Nature and Art be fully satisfied. If I am not followed by every body, I am sufficiently honoured by doing Justice to Art and the Curious.

CHAP. XI. Of ornamental Painting without-doors.

AFTER having treated of Room-painting with Landskip, I think this the fittest Place to speak of *ornamental Painting without-doors*. This Point is very useful for two Reasons; first, because by certain Paintings, *adapted to Places*, we discover *what Sort of Places they are, and what Uses put to*. Secondly, because it will be of Service to Artists frequently concerned in painting Vistas, Foliage, and other Things without-doors, in leading them to further Thoughts.

I think it most proper to ornament *Summer-houses* (which are at the Ends of Walks, and usually benched) with *Grottos, set off with Figures and Fountains*; but *shallow and Side-summer-Houses* look best with *Bass-reliefs* of a darkish Colour. In *Houses of Pleasure*, for Drinking, Talk or other Amusements, suit *Grottos, Fountains, Figures, Urns, and Vases*. The *Ends of Galleries* become *Architectonic Views*, and the Piers between the Windows, *Niches with Figures and Bass-reliefs, according to the Thickness of the Wall*. In *Gateways*, having Rooms on each Side, *Figures and Bass-reliefs* are proper; as also *fine Architecture, set off with Terms* and other such Things: yet on the Sides and Soffits of Windows ought to be *Foliage only*.

But, to return to the *Summer-house-Painting*, we must consider, that as the Kinds are various, so there suit to each, particular Representations as well in Design as Colours, according to the different Lights.

If the Building be *square*, and have the *Opening in the middle*, and the Painting exhibit a *Bass-relief*, the *Light ought to be fronting*; but if it be *clole-roofed*, the *Light must come more from below*. Again, if this Building be *deep*, or the *Opening, which gives it Light, far from the Wall*, it ought to be *lighted mostly from the Reflexion of the Ground*; yet,

yet, if the Opening be *wide*, the *Light* may proceed somewhat from the *Side*: But contrarily, when the Summer-house is *shallow*, or the *Opening* near, and one Part of the Painting is in the *Light*, and the other in *Shade*, its own *natural Reflexion* must be seen in the *shady Part*, that the Work may look like a *real carved Bass-relief*: And, because no *Tenderness* or *Pleasantness* can be used in it, as being in *Shade*, I think the Parts *there* ought to be handled somewhat more *large and strong*, I mean, with *few Littlenesses*, in order to make them *come out*, and for preventing Confusion, that at a further Distance the Work may look becoming. Thus much as to *Light*.

The *Colours* in this Case, if well chosen and put together, add no small Lustre; of these, I think the *three following Sorts* the most proper, namely, *Free-stone, blue Stone and white Marble*, by reason of the *Greens* of the Building, which cover it, and commonly *shade the Painting*, and impart to it more or less of their Colour: Which, however, looks lovely and sweet, especially upon the *White*. The two others, *Blue and Free-stone*, may be used for *By-works*; since *Purple, Violet or Red* cannot have here a proper Place, by reason of the *discordant Green*, producing an inharmonious Mixture. But, if a *clean Light* fall on the Painting, without being shaded, then the three last named Colours appear well, as does also a *Flesh-colour*, and have, with the *Green*, a good Effect, as being, by means of it, improved: And the *Green* thereby becomes beautiful and lively; especially when placed between *Blue-stone-Ornaments*, which every where unite with the *Green*, and keep together. But in this Management let me be understood to suppose the Summer-house to be *wide*; where what has been said is, on each Side, next the Opening without, painted on Boards, giving little or no *Shade*.

In the Painting ought also to be considered its *Shape*, whether *circular, square, octangular, oval*, or any other, which will best suit there.

As for the *Subjects or Designs*, they must be governed by the *Situation of the Place*. *Flowers* are sacred to *Flora*; the *Spring*, to *Venus*; *Fruits*, to *Pomona*; *Vines*, to *Bacchus*; *Herbs*, to *Æsculapius*; *Corn*, to *Ceres*; *Musick*, to *Apollo*, who is also the Parent of the *Seasons*; *Procreation*, to *Priapus*; and *Fruitfulness*, to *Diana*: From these Heads may be drawn Abundance of Matter for the Ornament of Summer-houses.

Now, to be more plain in what I have before asserted, I shall exhibit two Examples.

For

For the one, I place *Zephyrus* and *Flora* in the middle of a square or round Piece, as occasion requires; these are both seen fronting, mutually embracing in a lovely Manner. He, sitting on her right Side, has his left Arm about her Neck, with his right Hand holding hers, which rests on his Knee, and she speaking to him very friendly and lovingly, almost Mouth to Mouth. Her Head inclines over the right Shoulder. With her left Hand she is taking up a Wreath out of a Basket of Flowers. Her Lap sways to the left, and his to the right; and between them are sitting one or two *Cupids* twisting a Garland about a flaming Torch. He is almost naked and winged, having a Trumpet lying by him. She is airily and finely drest.

The other Example consists of three Figures, and exhibits *Flora* on the right Side, *Pomona* on the left, and *Apollo* in the middle, touching his Lyre, and sitting somewhat above the two others. *Flora* has a *Cornu Copiæ* full of Flowers, and *Pomona's* is filled with Fruits, and she holding a Pruning-knife. *Apollo* sits fronting. *Flora* looks forward, with a Finger on her Mouth; and *Pomona*, as in Surprise, tosses her Head backwards and sideways. These Goddesses sit in Profile against each other. The By-ornaments, round about, consist of Childre nor *Cupids*.

Such Designs as these, especially the former, are most proper in *Flower-gardens*; but where there are most *Fruits*, *Pomona* takes place. Here you must observe, that I order these two Compositions for *Bass-reliefs*, somewhat more than *half rising*, and lighted fronting; but when the *Light comes from a Side*, they ought to be very faint, or little relieved; as we shall further illustrate in the Book of *Statuary*, treating of the three Sorts of *Bass-reliefs*.

In *Flower-gardens* suit best distant *Vistas*, or *Groves*; contrarily, in *Walks with Trees*, the Ornaments should be *Rivers*, *Sea-havens with Hills*, *Buildings*, *Rocks*, and such like; as they are not shaded by *Trees*, but receive a pure and open *Light*. Yet in *Summer-houses and Places for Rest*, which are somewhat shaded by the *Greens*, *Vistas* are not proper, but rather *Bass-reliefs*, consisting of one, two or three Grounds.

On the *Court-yard-Walls*, between the House and Garden, suit also faint *Bass-reliefs* of one or other of the colour'd Stones aforesaid; likewise *Terms*, *Urns and Vases with Greens*, in case no natural ones be there; or else, *Fountains, with their Water-falls*. Against a green Hedge or Wall suit well circular *Hollows, with Busts* in them, if also thereabout stand no natural ones. These Busts may be painted of white or light Red Marble, or other light-coloured Stone.

The

The Places before-mentioned are the principal and most common, but seldom happen to be together; yet if they should, the Methods aforesaid will be of use, and you may enrich your Thoughts by their means; since they are laid down as well for Hints as Examples: And if you also consult the fine Designs of *le Potre*, you will never be at a stand. But, the better to aid the Conceptions of a young Master, I willingly subjoin another Ordonnance of my own Invention, as follows.

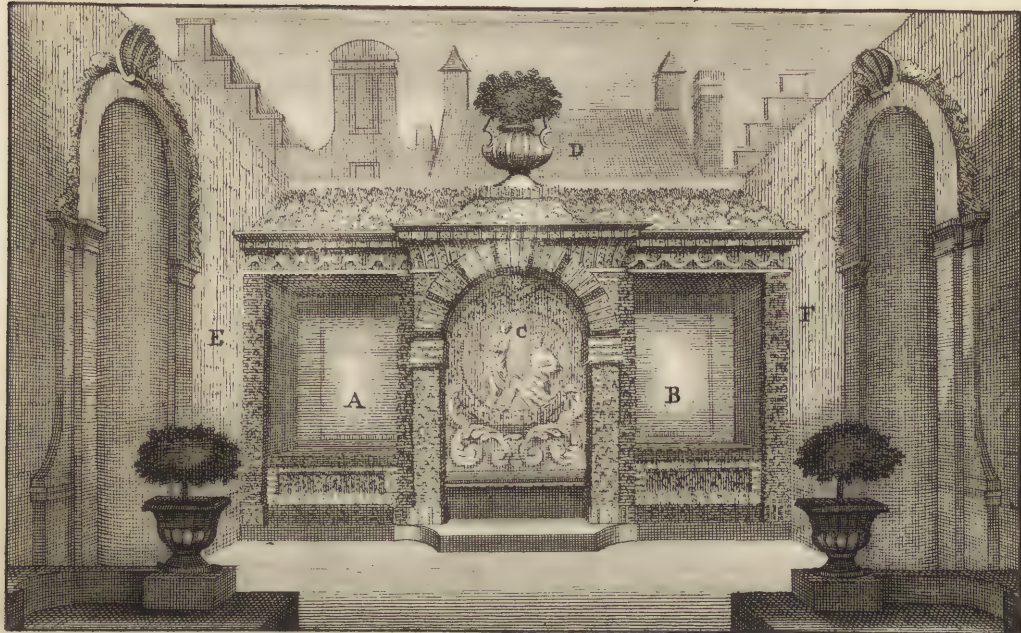
I place *Venus* in the middle of the Piece, sitting quite naked between *Pomona* and *Flora*; this latter stands on her right Side, crowning her with a Chaplet of Flowers; and *Pomona*, on her left, offers her a Branch of Peaches; which *Venus* receives with her left Hand, who, sitting high and almost strait, maintains a fine Air and charming Deportment; and thus by her Triplicity affording an agreeable Harmony of *Beauty, Smell and Taste*, (for here, *Beauty* implies *Sight*) and if the Place be higher than broad, you may join *Apollo* to their Company, somewhat off and fainter, sitting playing on a Cloud; and thus you may, in the most proper Manner, exhibit the *five Senses*. However, *Apollo* is not so absolutely necessary here, since *Venus*, or *Beauty*, also implies *Harmony*; but I bring in *Pomona*, because Fruits and Flowers generally go together; for Flowers grow and appear all the Year round, as well as the Fruits in Summer and Autumn. There are also Fruits which blossom at the same Time as the Flowers do, to wit, Peaches, Apricots, Almonds, &c.

In a *Physical and Kitchen-garden*, I would place *Æsculapius*, the Son of *Apollo*, God of Physic, as the Principal of the Piece, and to whom the Garden is sacred, standing in the middle between *Apollo* and *Diana*; the one, with his Quiver at his Back, sits on his right Hand, or near him, holding a Sceptre topp'd with a Sun, or else a flaming Torch; and the other, on his left, adorned with a Moon, either on her Head or in her Hand, and equipp'd with her Bow and Arrows. *Æsculapius* holds a Staff twined with a Serpent.

The *Moon*, or *Earth*, causes the *Seed* to rot; which *Apollo*, or the *Sun*, by his warming and searching Influence, causes to rise. As to *Physical Herbs*, three *Virtues* are ascribed to them; *warming and cooling*, and a *Mixture of both*: These may be appositely represented by the aforesaid three Persons; since, by *Æsculapius*, with his Staff twined with a Serpent, is understood *Prudence*, in moderating one Herb by another, and by Art to make them work their Effects.

Having





Having thus largely handled this Point, I shall confirm it by some figural Examples respecting what has been before said, in order to shew what Sort of Paintings and Ornaments are most proper in such Places where we usually represent any thing, and which must govern a careful Master, in order to make his Designs conformable thereto. Observe then, beginning with the first Sketch, what I shall further say.

1. If the Proprietor be desirous of having the Place painted all round, what Sort will be the most proper; *Colours* or *Bass-relief*.
2. What *Obstructions* may be *there*, to hinder the Naturalness of the Work in some Designs.
3. At what *Distance* it ought to be seen either from without or within; since it must be executed *boldly* or *neat* accordingly.
4. Whether the Painting is to remain there constantly Winter and Summer.

You see then, in the first Example of *Plate LII*, a Place inclosed by two Side-walls, at the End of which is a *Summer-house* equal to the whole Breadth; the Entrance into it is in the middle, and on each Side is an Opening, through which, the Representations of A and B, the one on the right and the other on the left, receive their Light; as the middle Piece C has it fronting. Over the Summer-house and Wall appear the *Tops of the Hind-buildings* D. Now the Question is, what Subject is proper for C, a *Visto* or a *Bass-relief*? a *green Prospect*, such as a woody Country, or Flower-garden, would have no good Effect in this *green Summer-house*, when seen from *without*, where it ought to be viewed; because a Mixture of *Green with Green* affords neither Variety nor Delight. A *Sea-haven*, or a *Court*, adorned with Statues, Fountains, Cascades and such like Elegancies, would appear exceedingly fine, *viewed from within* (for those Colours look well *among the Green*) but seen at its proper Distance *without*, they will be found to be *false* and contrary to Nature, by reason of the *Tops of the Houses* D, which, being behind, and rising above them, discover a *general Stoppage*: Whence it follows, that nothing is more proper for the Middle-piece, than a *Bass-relief*.

Let us now consider what is best for the *two Side-pieces* seen from *within*; the one, as said, receiving its Light from the *left*, and the other from the *right*. A *Bass-relief* cannot, in my Opinion, be decorous there, because the Eye must not be so closely confined. They ought to be *Vistos*, as not having the Inconvenience which attends the middle Piece, to hinder their Naturalness: The Summer-house be-

ing roofed in, the Light therefore falls more advantageous on these two Places than the middle one, as being without the Glare of it: Wherefore, *Vistas* must be best *there*; and even the *fainter and bluer*, the better, as before intimated. *An Haven with Shipping, a Court with Fountains, Islands with Hills, a Street-view of fine Buildings, Temples and Galleries*, together with a *blue Offskip*, &c. These are very delightful Objects, and produce, between the Greens, a *Variety and Decorum*: Now, we ought to observe that the two Pieces A and B, tho' they receive their Light from the Place, yet, if we please, may be *lighted otherwise*; because they are *Without-door-Prospects*, having no Communication with this *Within-door-Place* as the *Bass-relief* has, which is *confined* to it. Thus much as to that Side; the same Observations are proper for the Sides E and F.

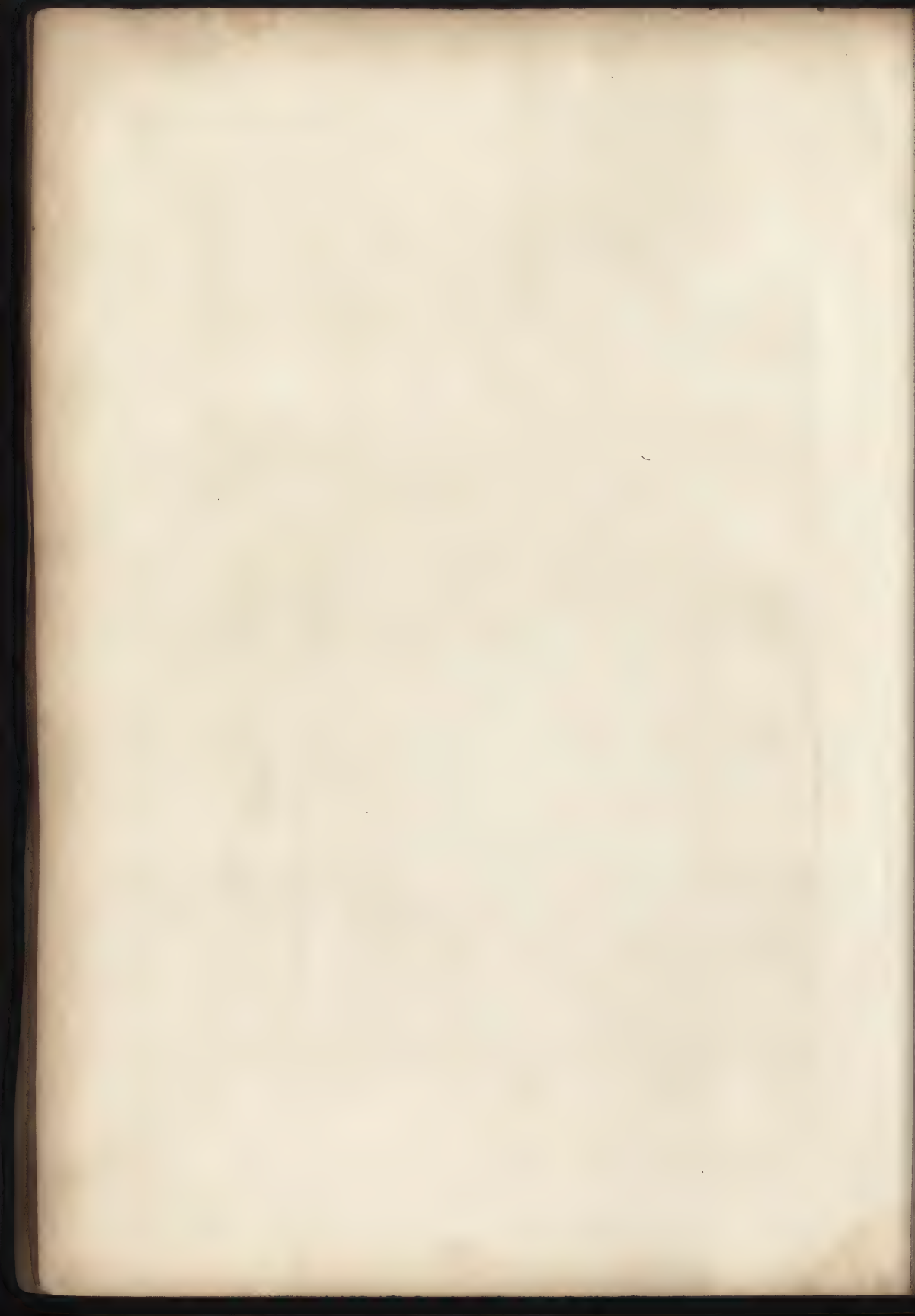
The second Example, in *Plate LII* aforesaid, exhibits a *Garden with Parterres*, also walled in. In the middle is a Gate of *letticed Work*; and, on each Side, a *shallow letticed Seat* covered over with Greens, noted A and B. In the Back of each Seat is a *circular Representation*; and over them appear the *Tops of Trees*, as of a large Orchard, marked C. Now let us consider, what Subjects will be most proper for the Seat A and B. First then, observe the Distance whence the Work is to be seen, which is from without, on the Near-side of the Parterres. Here, as in the preceding Example, *Vistas* are not proper; and, because the Place is so full of Green, *more Green* would not look well: Wherefore, *half-raised Bass-reliefs* would be best. As for the *Colour*, we have before prescribed it. The *Sides* may also be adorned as before in the last Example, observing *what Objects rise behind and above them*. Here, on one Side, are Houses, and on the other a green Wall.

Behold now, a third Sketch in *Plate LIII* discovering a *Walk with Trees*; at the End of which stands the *painted Object* A. Herein you have great Liberty, and may use your Pleasure; since the Design stands free from any Obstruction. This only is to be noted in it, that, because 'tis a long Walk, and, in Nature itself we are oftentimes tired with travelling such an one, we have no Occasion to make it *longer by Perspective* and other Views, but rather *stop the Walker by a fine Prospect*, and invite him to a little Contemplation and Rest, that he may afterwards the better go forward: Wherefore, we here suppose, a *beautiful Imagery*, Fountain-like, of white Marble, placed in a Grotto or Niche arched with Green, and therein painted, in full Proportion, and with all Strength, *Cephalus and Aurora, Zephyrus and Flora, or Venus and Adonis*,



J. de Lairefse inv.

J. Arncliffe sculp.



nis, and such like: Or, you may represent there, in a Rock, having several Holes discovering the Sky, *Cadmus killing the Dragon*; or, a *Diana with her Nymphs*; or a *Term or Faunus accompanied by Bacchanals and Satyrs, with their Instruments, some of which spout Water*; or else you may exhibit a *sleeping Silenus, with the Nymph Egle squeezing Mulberries on his Face*. All these are proper Subjects for the Place, and suitable to the Occasion.

You may also paint some *Terms* on Boards cut away, and place them against a green Wall on both Sides of the *Niches, Windows, or circular Hollows*; wherein may be set *Busts or Casts*, as you see in the second Example, of such Colours as before-mentioned, and which appear lovely among the Green: These *Terms* may represent *Bacchanals, Satyrs, Gods and Goddeses*, some naked and others drest, according to the Season and Place.

C H A P. XII. *Tables or Ordonnances of Venus and Adonis, for the Embellishment of Landskips.*

TH A T I may conceal nothing from the Artists, but as much as possible rouze and enrich their Genius, I have pitch'd on this Subject for the Ornament of Landskips. And tho' it be common, yet I question whether it was ever handled in such a Manner. I divide it into three Ordonnances.

The first is, *Venus's making Love to him.*

The second, *His taking Leave of her, to go a Hunting; or rather to be killed.* And

The third, *Her finding him dead.*

The Fable is this. *Venus* was, according to the Poets, very much enamoured with the Youth *Adonis*, notwithstanding his Coldness and Insensibility: And yet he refrained not from kissing and caressing her for a Season; which much incensed *Mars*, and raised his Jealousy and Rage, as often as he saw the Youth in her Lap.

The first Ordonnance.

The Place opens, a pleasant and agreeable Country, stored with every thing that can delight the Eye, Woods, Hills, Valleys, Rivers, and Stone-work, except *Houses and Temples*. I set the Point of Sight

in the middle of the Piece. Between it and the left Side, on an Hillock, I place the Goddeſs and her Spark, attended by the *three Graces*, who are to adorn her; one of theſe is twiſting a Wreath of Flowers, another is crowning her with a Chaplet of them, and the third is bringing a Basket of Fruit. Some *Cupids* are toying about her; one eſpecially is fitting at her Feet, blowing *Adonis's* Horn: At whom he ſmiles; when *Venus*, with her Arm about his Neck, with her Hand preſſes his againſt her Breſt, or kiſſes it. Behind the aforeſaid Hillock, againſt the Offſkip, I place ſome thick-leaved Trees; the high-eſt in the middle of the Piece, and thoſe to the left ſomewhat lower and thinner. Behind them we diſcover the Remains of a Colonnade, riſing and appearing half behind the Hillock, and running towards the Point of Sight. On the ſame Side forwards, I ſet a croſs low Wall, which the Hillock ſtems. Againſt this Wall, which is but 3 or 3 Feet and an half in Riſe, I place a Water-god ſitting aſleep by his Vaſe, and encompaſſed with Greens: And in the Corner, againſt the Frame of the Piece, I place a large Willow-tree or one and an half. And thus half the Piece is filled. On the right Side forwards, I plant a knobby moſſy Body of a Tree about 6 or 7 Feet high; and cloſe behind it, a large and beautiful one fully leaved. Somewhat beyond appears an high ſquare Peſtetal, whereon ſtands a large and elegant Vaſe. Theſe Objects are in a Line running towards the Point of Sight, making a Way between it and the Hillock, which is wide forwards, and diminifhing at the End of the Fore-ground, where the ſecond begins and runs out into an open Field; whence to the Horizon are ſeen ſome faint Hills.

Let us now come forward again. In the Right-ſide Corner, *Envy* kindles the Fire of War; ſhe is flying with a broken ſtinking Pitch-torch in her Hand, and her Head beſet with twining Serpents, ſecretly ſhewing *Mars* the two Lovers. And now we ſee, the devouring God of War on his Belly, with one Leg over a Stone, lurking behind the Peſtetal, and ſtaring earneſtly, between it and the Green of the Trees, at the Cauſe of his Jealouſy; his Spear and Shield lie at his Feet.

I once ſaw a Print of *Julio Romano*, wherein he has placed *Mars* in the Offſkip, purſuing *Adonis* Sword in Hand; which I think too obſcure and far-fetch'd. The Senſe may be tolerable; yet 'tis againſt the Fable; for *Ovid* does not mention, that *Adonis* was killed by *Mars*, with a Sword, but by a wild Boar, thro' his Inſtigation.

In

In the mean time, I doubt not but this my Sketch and Disposition will seem strange: Nevertheless, if well executed, it will certainly appear fine with the Pedestal, low Wall and Colonnade; since such Things create great *Decorum* and Variety in a Landskip.

The Light, I assign, is bright Sun-shine.

My Intention here is, to represent the Month of *May*, or the Spring, when every thing is coming forth and blossoming; tho' I am very sensible, that the Green of the Trees, by the Diversity of Colour, is, in the Summer, more Painter-like; however this must not be like a Summer; besides, the Island of *Cyprus* is not like *Holland*, or other cold Countries, where the Greens come up late; for otherwise, I should not introduce a Basket of Fruit.

Now, if it be asked, because I still set, on the large Pedestal, a Vase, and *that* directly against the Hillock, where *Venus* and *Adonis* are with the *Graces*, whether this would not throw a very large Ground-shade over those Figures? I say, it would not; because I assign the Sun a Meridian Altitude. Moreover, I do not set the Pedestal so near the Hillock as to be any Obstacle to the Figures. The foremost Tree, because it rises so high, can also as little prejudice them, its Ground-shade passing by them, over the Willow in the Corner, or at least a Part of it; which makes the Colonnade, against which it spreads, fall back, tho' the Trees behind the Hillock can sufficiently effect the same; since I make them either dark Green, or else in Shade, and the little Leafing hanging over the Lovers, in the Light; in order thus to have below, some Darkness for setting off the Lovers: My Intention being to place *that Group* directly in the Sun, in order to have there the principal Light.

But here I may be reproved, on a Supposition that I act counter to my own Position; namely, *that in Sun-shine, People do not stand talking, without shading their Eyes*: Which I do not deny; but let it be considered, that the Gods are not subject to human Frailties, and therefore they can look against the Sun: And to solve the Difficulty with respect to *Adonis*, who is not a God, I make his upper Parts in Shade, receiving agreeable and strong Reflexions from *Venus* and the *Graces*.

From whence arises another Difficulty; namely, by what Means this Ground-shade can fall on *him only*, since they are sitting so close together, that *Venus's* Arm is about his Neck, and one of his Hands presses her Breast; and therefore she must needs take Part of the same Shade? To which, I answer, That there are Means enough, by one Thing.

Thing or other, to find that Shade. And as for *Venus*, she may be so disposed, either a little backward or forward, as to receive Light enough. Now, that *Mars* and *Envy*, at the Stone-work, may not draw the Eye too much from the Principals, by making them in the Light, I bring not much Sun into that Quarter; I mean that I set the foremost whole Stem of the Tree, and a great Part of the hindmost, with Part of *Mars*, in a Ground-shade, occasioned by something *without the Picce*; and to let that Shade run, on the Fore-ground, just to the low Wall; breaking the Residue here and there somewhat with Bushes and Shrubs: I might also place there a *Priapus-term*, or other Object, in order a little to fill that Corner.

We have before said, that neither *Houses* nor *Temples* must enter the Composition. *Why not they*, say some, *as well as the Term*? To which I answer, that the Fable makes no mention of any such Objects: And let me ask, who should live in the Houses? It's not said, that *Adonis*, tho' a Man, had any Household, or that he worshipped in a Temple.

This Piece may be richly embellished with ten or twelve Figures, tho' *Mars* and *Envy* are but partly Figures. Some Landskip-painters may possibly object against so great a Number, for that, those, well executed, would *better become an History than a Landskip*: But the Answer is easy; the Figures are small, and the Land-skip, large.

We shall now proceed to the *Colours and Actions* of the Figures.

We represent *Venus* in her Linnen, yet with her Upper-parts and Legs almost bare; under her, on the Grass, appears Part of a light Red Garment.

Adonis's Garment is greenish Blue or dark Violet.

The two *Graces*, standing next to *Venus*, are drest in light-coloured Garments of changeable Stuff and broken Colours, preserving, about that Group, a great Mass of Light: For which Reason, I chuse such Colours, as do not cause any unseemly Reflexions in the Carnation of *Venus* or *Adonis*. Her Garment, who is crowning *Venus* with a Chaplet, is Rose-colour; a second, more forward, and with one Knee bent, is in White, and has a Flower in her Hand; and the third having the Fruits, and standing on the left Side, and somewhat higher on the Hillock, has an *Aurora* or Straw-coloured Garment. We need not say much about *Mars* and *Envy*; since *Cesar Ripa* relates enough touching them. Nothing is more proper for *Mars*, than a rusty Fillemot or blood-colour'd Coat; and for *Envy*, than a black one.

As

As for the *Motions* of *Venus* and *Adonis*, they are fronting in both ; but their Feet more or less turned to the Light.

Adonis, on the right Side inclines his Upper-parts towards *Venus*, with his right Hand on her Breast, and his right Shoulder coming forwards ; his Under-parts are fronting, and his left Leg extended, and his right drawn in, as if he were about to rise ; his Face fronting inclines a little over his Shoulder to the Child who blows the Horn. Contrarily, *Venus*, resting on her right Thigh, applies, in some measure, both her Knees to his extended Leg ; her Face, in Profile, turned towards him, fronts the Sun ; her Breast is also seen fronting ; she draws back her left Elbow, in order to press his Hand on her Breast.

On due Consideration, these two Figures will be found to have a natural and easy Contrast or Opposition, in Motion ; since I have endeavoured to give myself full Satisfaction touching all the Actions exhibited, before I set the *Layman*.

But, I must return again to the Ordonnance. I forgot to place two Children behind the foremost *low Wall* ; of whom, the one is leaning over it, and, with a Finger on his Mouth, and Head sunk, is shewing the other the sleeping River-god. I place them there, first, for *Decorum's* Sake ; and secondly, in order to break, in some measure, that long and stiff Piece of Stone-work. The Water-god is of a brownish Yellow Hue, almost as dark as the said Stone-work ; and for two Reasons ; first, for the Sake of Repose ; and secondly, to prevent a Mass of Light there with the Children, to the Detriment of the Principal : Besides a further Purpose ; to adorn the Pedestal of the Vase with a Bass-relief, representing a *Bacchanal* or dancing Nymphs ; and tho' it come in Shade, yet I assign it strong Reflexions. There ought also to be added, one or two Dogs asleep ; of which, the one awaking, stares back with prick'd up Ears, at the Sound of the Horn.

I have before said, that one of the *Graces* should be dressed in White ; but now, I cast a beautiful blue Veil over it, as proper to break the Strength of the White.

A Piece, thus executed, is sufficient for the Production of many others ; especially, if we duely consider, how many Things are observed in it, which by few is taken notice of, *viz.* the Quality of each Figure, its Origin or emblematic Signification, &c. Many Fictions are painted from the *Poets* Description, but few People weigh the Writers Meaning, tho' attended with an Explanation ; which however is only general, without the Addition of the Circumstances, tho' well known.

known to the Writer; as, the Shapes, Dresses, Colours, Passions and other Remarkables: Whence we may conclude, what must be the Case of those Men who do not make themselves Masters of all these Things; and how easily they may mistake, even pervert the Sense of the Writer or Poet. If the Fact lay in the Spring, they represent it in Summer; if in a Winter-morning, they exhibit an Autumn-evening: Ought the Opening to be a solitary Place, or Wilderness, they will introduce Diversions: Should any Person have a red Drapery, as proper to him, 'tis made blue, yellow, &c. We grant, that the *Fable* may be represented plain enough; and, who the *Characters* are, and what they are doing, presently conceived; but the *Drift* of it is wanting.

'Tis unnecessary to enlarge on this Table or Ordonnance further than to observe, that *Mars* here signifies *Vengeance*; *Adonis*, the *Winter*; and *Venus*, the *Spring*; which is the Reason, why these two last cannot agree.

The *Poets* write, that there were four who went under the Name of *Venus*. The first was the Daughter of *Cælum* and the *Day*. The second was brought forth of the *Froth of the Sea*, being conceived in a *Mother of Pearl*, and conducted to *Cyprus* by the airy *Zephyrs*: It was she who bore *Cupid* to *Mercury*. The third was the Daughter of *Jupiter* and *Dione*, who was wedded to *Vulcan*, Chief of the Cuckolds; and the fourth was the *Syrian*, called *Astarte*, who courted the Love of *Adonis*, and to whom *Solomon* erected Altars to pleasure his Concubines. Whence we may judge, what great Disparity there is between these *Venus's*.

As for the wild *Boar*, it implies the *Night*, *Ignorance*, *Impiety*, *Filthiness*, *Lewdness*, &c.

The second Ordonnance: Or, *Sequel of the foregoing Story.*

When *Adonis* was now tired with Kissing and Flattery, or, to say better, when his sorrowful Fate drew near, and the Dogs scenting the Boar, set up a Cry, he, deaf to *Venus's* Intreaties, wrested from her Embraces, and jumped up eager for Sport.

We must previously understand, that we are obliged to confine ourselves to *two principal Points*; namely, the *general Disposition*, and the *Light*: And tho' on a due Consideration, it may possibly seem to be chosen less advantageous, than if it were a single Piece (which I willingly allow) yet as it now serves to *match another*, it therefore requires the *same Light*, tho' a revers'd one might better become it; because
then

then I should be at greater Liberty : But even then, the *Disposition* would not be different enough from the former.

We have, in the Book of *Ordonnance*, shewed, that when two Pieces hang together, they ought to have a certain Conformity ; especially Landships with small Figures : As if, for Instance, the heaviest Work be in the one on the right Side, and the Visto on the left, in the other or Matching-piece it must be contrary ; and yet, notwithstanding that Necessity or Rule, which however subsists, I find something which gives me greater Satisfaction, and better expresses the Sense ; as may appear in the Sequel.

I place, as in the preceding *Ordonnance*, the Point of Sight in the Middle of the Piece, and on the right Side an Eminence, ascended by 3 or 4 Steps, fronting or parallel with the Horizon. Upon it, at the End against the Offskip, I represent an open Niche, almost square and Compass-headed, adorned, on both Sides, with Pilasters, supporting a small, but elegant Cornice, here and there somewhat broken. About the Niche hang Festoons of Poppies, which are fasten'd to the Crown of the Niche, and being buttoned up on each Side, their Ends entwined hang down together. Thro' this Niche, having a Seat before it, we discover an agreeable View of Woods, Lawns, Rivers, Roads, &c. This Eminence takes up a third Part of the Piece, running off steep on the inner Side. Forwards, against the Steps, which are mostly in Shade by Trees without the Piece, to the Corner whereon stands the Goddess, we place her gilt Chariot drawn by two Pidgeons.

On the left Side, between the Point of Sight and the Frame of the Piece, stand 3 or 4 great and beautiful Trees, in a Row, running from the Fore-part of the Piece, and by the Hillock towards the Point of Sight. In the Corner, behind the Eminence, rises an high and rough Rock, also running towards the same Point, making between both a narrow Passage, which forwards is over-run with Bushes and Gorse, and behind is bare, so as to discover, through it, the Offskip and End of the Rock. Forwards in the Rock, I make a large craggy Hollow, into which the Water falls with Impetuosity. Thus much mostly as to the Fore-ground. At the End of it runs a narrow crossing River, from the Eminence to the back Part of the Rock ; along the Side whereof, I shew a Plantation of high Trees, in order to make the Offskip, which is seen through them, appear as in a Valley. On the Level whereon stands *Adonis*, I set, between two Trees, a white Marble Basis, with a broken *Term*, and its Trunk lying near it.

No. 13. *Q q* Thus

Thus I have shewed the general Design; which I question not will appear more uncommon and Wood-like than the other. The third I hope to make still more wild than this; because the Subject requires it. Some may possibly think 'tis to be an agreeable and delightful Ordonnance; but the Sequel will shew it to be otherwise; for in this, I represent the Month of *August*, and the Sun somewhat darkened and fiery, instead of shining brightly; the Air gloomy and cloudy, as if it were going to Thunder; the Wind also blows, and every Thing is shaking and in Motion, not one Way, but as in a Whirl-wind, the Dust, like a Vapour, rising from the Ground in some Places.

Perhaps you did not expect this Sort of Management, but on due Consideration of the Case, it will be found both natural and artful.

We now proceed to dispose the *Characters*.

The *Goddeſs*, seeing the Evening approach, doubled her Courtship. The cold *Adonis*, contrarily, eager for Sport, hearing the Noise of the Dogs, hastily arises from the Eminence. Now, all Things are in an hurry, *Venus* follows him with Intreaties; but in vain; Fate seizes and pulls him along with her. The *Graces* are in Confusion; one runs after him; another, fearful of the Goddeſs's Swooning, and tumbling down the Steps, supports her; the third, sadly shrieking and crying, lifts up her open Hands on high. The Boys are in Contention; one is haling *Adonis* away, and the other stopping him. *Cupid* lies thrown on the Ground. Others run with the Dogs before. The *wild Boar* appears in the before-mentioned narrow Passage, between the Eminence and the River; set on by *cruel Rage* with a Pitch-torch in her Hand.

Now this Ordonnance seems to have much more Work than the preceding; and yet, if considered, it will be found otherwise; and that in the former, the Figures are only more scattered: Besides, in hearing Things related, they always seem more to us, than in the Picture itself.

Venus, I exhibit as coming down the Steps, as also one of the *Graces*, who runs after *Adonis*, since he is slipt out of the Goddeſs's Hands. The *Youth* I represent running just in the Middle of the Piece, between the Eminence of the Trees, 3 or 4 Paces beyond the Steps, whereon the Goddeſs stands beseeching him in Tears. *He* is almost half in the Ground-shade of the Eminence; for I have said, that the Sun is setting. The Children who attend the Dogs, are entirely shaded by the Stonework on the Eminence; which is so high and large, that the Bodies of the last Trees do not escape it. *Venus* stands with her right Foot on the lowermost Step, and with the left on the Middlemost on the inner
Corner,

Corner, stooping ; her under Parts almost fronting, and her upper Parts turned Sideways towards him ; pressing her folded Hands, with the Elbows forwards against her Body, and sinking her Head, looks from him towards Heaven. I place one of the *Graces* by her Side as coming down, embracing the Goddess about the Waist with Fear and Concern, and, with Amazement, looking to the left after *Adonis*. The other Virgin, who run after him, is now with one Knee on the Ground, with her left Hand shewing him the Goddess, and with her right Hand holding a Skirt of his Coat ; so that she is most seen from behind. The third has, as is said, her Hands stretched on high ; and her Face is swelled by the Violence of her Outcrys. *Adonis*, as in great Haste, advances his right Leg, turning his Breast to the right to the Light ; he holds a Spear in his right Hand close to his Side ; which a Boy is withholding with all his Strength ; for which, another angrily strikes him with his Bow. *Adonis* looks downwards, with his Face fronting, at the Virgin who is at his Feet ; pointing, with his left Hand, which is foreshortened, at the Wood ; by which Arm *Fate* is pulling him thither ; she is flying, and has a Rudder of a Ship on her Shoulder ; her right Shoulder and right Breast come forward, her other Parts being foreshortened, and her Face turned backwards. Before him, I represent a *Cupid* also flying, and pulling him towards the Wood by the String of the Horn which swings by his Side. This Bow is seen quite from behind, with his Feet flung out, and holding his Boy in his right Hand, with which he is threatening another, who is tumbled down, and lyes also foreshortened, with his Head forwards, and Feet towards *Adonis* ; he is all in Shade, except his Head, and the Hand with which he scratches it ; his Torch lies near him extinguished.

A Flappet of *Venus*'s red Garment comes about her right Arm, and swings behind over her left Leg. The Chaplet of Flowers falls from her Head down her Back. *Fate* is drest in Black, with a small flying Veil over it.

Behind the broken Term are seen the *Arms of Mars*, viz. His Armour, Helmet, Shield, Sword and Spear, lying on the Ground in Shade. Now, altho' *Mars* does not appear in his own Shape, but in that of the Boar, in which he was metamorphiz'd, yet we need not wonder at it ; because, we must not suppose, that as he was a God, he entered into it Stockined and Shoed. Some may possibly ask, Whether he could not do it in his full Habiliments ? And, I say, he might : But then I must ask again, How we should know it ? The Dresses of Gods and Men have *no Sensation*, either good or bad ; they

are even of no other Signification than to make the Person known; for, were they subject to the Passions arising from Heat or Cold, they would also share the Punishments of the Body, as the Head, Hands, &c. do.

Yet it may be very reasonably asked here, in case we were to represent the cancrus *Aglaure*, metamorphiz'd by *Mercury* into a Touchstone, whether her Garments should not be quite black? And I answer, that *nothing but her Body* should be so; for otherwise, my Assertion falls to the Ground, tho' I have said, that the Dress makes the Person known: Nevertheless, I shall in this Point, further explain myself.

The King *Lyncus* approaches the Bed of his sleeping Guest *Triptolemus*, with Intention to slay him. *Ceres* appeared at the very Instant, and took the Weapon from the King; at the same Time transforming him into a Lynx, a Beast like a Tyger, for violating the Laws of Hospitality. This Story I would represent thus. The King is not there; the Beast I make taking to flight, shaking from him, about the Floor, the purple Garment and Crown. This I think most agreeable to Nature and Probability. Add to this another Instance.

Juno, says the Poet, in wrathful Jealousy, beat the poor *Calisto* so much, that she was metamorphiz'd into a She-bear. Now, How is this to be represented, in order to know what she was, Man or Woman? I would represent the frightened Bear as taking to flight, not cloathed, but dragging her Garment behind her along the Ground. Here, the Bow, there, the Quiver of Arrows, Strap, and other Ornaments.

Yet, in what a mean Manner have I seen the King *Lyncus* represented by *Tesla*. He stands with the Dagger in his Hand, cloath'd and crown'd, having for Legs the frightful Paws of a Bear.

Thus I have affirmed, that Cloaths serve God and Men *only for Distinction*: Which brings to my Remembrance, a Print of *Poussin*, confirming what I have said. It exhibits the *Elysian Fields*, with the happy Souls at rest, and *Youth*, or *eternal Spring*, dancing and strewing Flowers. Here, we see *Hyacinthus*, *Narcissus*, *Crocus*, *Adonis*, *Ajax*, and many others, in sitting Postures, *as when living*: Whence, we may easily perceive, how difficult it would be to know them without their particular *Badges of Distinction*, as the *Spear*, *Horn*, *Fountain*, *Helmet*, *Chaplet of Roses*, &c. and how impossible it was to *Poussin*, so excellent and learned a Man, to make *Ajax* known, seeing he there represents him in the *same Rage or Despair*,
to

to wit, *stabbing himself, as when he was before Troy.* A great Mistake, in my Opinion, with respect to Probability. I should rather have left it out; as also the *Chamber-pot or Cistern wherein Narcissus is viewing himself.*

I can hardly believe so strange a Design to be of *Poussin* himself; since *Ajax* is placed in so *cruel a Posture* among the *happy Souls*; a Man who being a *Felo de se*, rather *deserved Hell.* Why may not *Sisyphus*, *Ixion*, *Prometheus* or *Tantalus*, who are doomed to hellish Punishments, be of their Company? It's true, that *Ajax* acted only against himself on account of the Arms of *Achilles*, to which he had a Claim, and the others offended the Gods; one stole the Fire from Heaven, another had the Impudence to trepan the Goddess *Juno* to his Lust by an Ambush, &c.

Testa has, in my Opinion, in many Particulars, exhibited the same Representation, better and more intelligible than *Poussin*, as being much larger, and more pleasant and Painter-like: But yet he runs counter to the *Probability of that Place of Rest*; as we may perceive in the two Figures of a Boy and Girl, where he is taking some Flowers out of her Lap, and she, in Return, is ready to scratch out his Eyes; being an old Quarrel revived. Now, in Fact, neither *Hatred*, *Quarrel* or *Jealousy*, nothing but *Repose and Peace* should appear there.

But methinks, I hear some say, that I derogate from the Worth of those two great Men, by thus exposing their Mistakes, and that 'tis easier to find Faults than to make a thorough Composition: Which I perfectly own; nevertheless, my Intention is not in anywise to build a Reputation on their Errors; since it will appear, throughout this Work, that I am *no kinder to my own Mistakes* than to those of others; and this, with a View of shewing Artists a Way for avoiding such common Defects, and of making them more careful to mind *Probability* in all Parts. Here let us make a Comparison between an *Architect* and a *Painter*. A good *Architect* ought first exactly to know, what Ground is most proper for his Purpose, in building a *Temple*, *Palace*, &c. as, whether it be firm or marshy, and to which Quarter he must order his Front; and then to proceed to Work. If a *Painter* intend to represent a *Courtship* or a *military Exercise*, *Offering*, or any thing else, he will also look for a proper Place wherein to lay the Subject. The *Architect* makes a Plan of his Court with all its Appurtenances; of a Temple, with the Choir, Altar and other Particulars, &c. of a Fortification, with its Bastions, Ravelines, Rendezvous, &c.

&c. A Painter likewise exhibits the *Elysian Fields*, or the Garden of *Flora* for Careffes; a Temple, for divine Service; a Court, with the King and his Retinue; or, a Forest, for Hunting. Now, if a Person enter the Temple, during divine Service, with a *Sword in his Hand*, or be *stabbing himself in the Elysian Fields, among the happy Souls, in order to give his Soul a second Remove*; Would you not conclude those Things to be very improper for such Places, and fitter for *Troy*? I ask, whether the sacred Temple and Fields are not thereby profaned; and were Dogs to be hunted in the Palace-court or Place of Rendezvous, would it not be ridiculous? *Ajax* never enter'd the *Elysian Fields* before his Soul's Separation, yet here, he *stabs himself again*; has he another Soul to depart from him?

Let us now proceed to the Description, Division and Consideration of the

Third and last Ordonnance.

The *Goddeſs of Love* perceiving all her Endeavours to be fruitless, and growing impatient for *Adonis's* Return, took her Chariot drawn by two Swans, and drove swiftly towards the Wood, in order to seek him, leaving her *Graces* behind as useless at this Juncture; as we shall further explain at the End of this Ordonnance. *Cupid* follows her shrieking. The unhappy Youth, bit by the wild Boar in his Groin, lies gasping against a large Oak; where, at last, *Venus* finds him in his Blood: Wherefore, stepping from her Chariot, like a Frantick she bewails him, abhorring her Godhead, and cursing the cruel Tyranny which prescribes Law to Heaven and Earth. In the mean time, *Adonis* expires, and his waving Soul is taken by *Mercury*, and carried to the *Elysian Fields*.

This Fable I represent thus.

Adonis is lying on his left Side, foreshortened, with his Neck against the Trunk of a large Oak; and his right Breast and Shoulder upwards; his left Arm extended; and the right close to his Body, holding the Spear which is partly under him; his Head hangs almost on his left Arm, a little foreright, with the right Cheek upwards; his Feet are turned towards the left Corner of the Piece, forwards; his left Knee, resting on a small Rising or Stone, is half drawn up; an Hunting-horn lies at his Feet. The Dogs at his Head, on the left Side, howl and yelp. *Cupid*, on his right Side, stoops down, and looks at *Venus* shrieking; at the same Time opening *Adonis's* Garment,

ment, in order to shew the bloody Wound to his *Mother*; who, affrighted, starts back, and raises her Hands towards Heaven. *Cupid's* Back is, by the Goddess, partly in the Ground-shade; his Breast is foreshortened, his Feet close, and Knees somewhat bent; holding a Torch in his right Hand. *Venus*, as has been said, raises her Hands on high, putting out her right Leg, and drawing back her left Foot on a Cloud, which, behind her, runs up to the right under the Chariot; her upper Parts incline over the said left Foot; her Chin is sunk into her Breast; and thus she beholds the Wound. Her Breast is foreshortened, and her right Hip is fronting. Behind the aforesaid Oak, against which *Adonis* is lying, the Chariot is seen in Profile, on some waving Clouds alike with the Horizon; which about *Venus* descend gradually lighter and lighter to underneath her Foot. The Chariot, tho' gilt, yet kept dark by a Cloud, is elegantly wrought with Children, Festoons and Foliage; behind, on top, is a large Star, and the Chariot partly hid by the Body of the Oak. Forwards, between the middle and the left Corner, stands a Stone, about three Feet square, with the broken Trunk of a Tree, the Residue whereof, as the Head and a Part of the Body, lie on the Ground, among the Bushes and Shrubs. This Stone stands somewhat obliquely, with the left Corner towards the left Side of the Piece; close to which Side rises an high Tree; and a little further, another, quite overgrown 5 or 6 Feet high. Behind the Stone, among the Shrubs, Thistles and Thorns, the Boar, attempting to fly, lies wounded in Blood and Dirt on its Fore-legs, with its Mouth wide open. On the second Ground, on the right Side, goes *Atropos* with her Scissors in her Hand and Distaff on her Shoulder; being almost to the middle, hid behind the Ground and in Shade, except her Head and a Part of one Shoulder.

The principal View is on the left Side of the Point of Sight. A little above it flies *Mercury* with the Soul of the Youth, in order to carry it to the *Elysian* Fields. They are both seen foreshortened, with their right Sides fronting. The *Youth* is quite naked, having his Arm cross his Breast, his Legs close, and his left Foot a little above the other. *Mercury* holds him with his left Arm behind about the middle, and looking at him, with his *Caduceus* forwards, points to the Place they are going to. A small Garment, of this winged Messenger, is flying behind him upwards.

The Ground is craggy and rocky, here and there over-run with Grass, Thistles and Hollies.

The

The Light comes from the right Side, a little fronting, and the Weather is rainy. The Air is Winter-like, yet calm. The Trees are but thinly leaved, except some which can endure the Winter, as Cypress, Laurel, Elm, Briar, &c. which must give the most Green here. The End of the Fore-ground, on the right Side, to the Foot of the Goddess, is in Shade, by a Bush and some small Trees. *Venus*, *Cupid's* upper Parts, the dead Body, with the Ground, and the Tree against which it lies, are strongly lighted. The Stone forwards, under *Adonis*, is mostly shaded with the Fore-ground, by some Cypresses on the right Side, quite forward in the Corner. Some Pieces of the Term (which represents a *Faunus* or Satyr) lying somewhat further, receive a little Light. The Boar, whose Hind-parts are hidden between the left Side of the Stone and the Tree standing by it, partakes also of that Shade to almost his Neck. The happy Soul flying with the winged Messenger, just by the Tree or Chariot, is, with him, from the Feet to the Middle, shaded by the Leaves and Branches of the Trees; and are far above the Horizon, so that the Green of the Trees almost touches their Heads. The Sign *Capricorn*, in Token of the first Winter-month, appears in the Air, very faint and lighter than the Air; 'tis just over the Chariot, where the Sky is darkest.

As for the *Colours*, I order them thus. *Venus* is in an airy Dress of pale Rose-colour, with a blue Veil over it. *Adonis*, with his right Shoulder and Breast bare, has a light Fillemot Vestment, with Violet Reflexions; his Cheeks are pale, and Lips livid, and so are his Hands and Feet, yet he has a beautiful Skin. *Venus* is very clear and tender-skin'd; her Face and Hands warm. *Cupid* is of a middling Complexion, not so clear as the Goddess, and somewhat more rosy than *Adonis*. *Venus* has light Hair; *Adonis*, light Chestnut, and *Cupid*, brown Hair.

This Subject requires more Cypress and Myrtle than other Sorts of Trees.

The Ground forward, from the right Side to beyond the Stone, is marshy.

I do not introduce the *Graces* here, as in the preceding Ordonnance, because they are improper; for they must not attend *Venus* on sorrowful Occasions, as having a quite different Use and Meaning, as we shall here observe; and the rather, since in the former Ordonnance we have shewed the Significations of *Venus*, *Adonis*, *Mars* and the wild Boar.

Hesiod testifies, that they were *three Sisters*, who, by the Painters, are represented, young, jolly and agreeable, *hand in hand*. That their Dresses were flying, thin and gay, discovering their Nudities. That the eldest was named *Aglais*; the second, *Euphrosyne*; and the youngest, *Thalia*. *Seneca* proceeds further, and shews their Qualities and Significations; saying, among other Things, in his Treatise *de Beneficiis*, that some, by the first imply *Comfort itself*, that the second *receives*, and the third *retaliates it*. Others again are of Opinion, that, by this *Triplicity*, are signified the *three particular Delights or Kindnesses*; to wit, *shewing Kindness, receiving Kindness, and requiting it*. But that they should be represented thus, *hand in hand*, without some occult Meaning, is not likely; but rather, that thereby is signified, that bestowed Benefits, passing from *hand to hand*, at last return to the Person who first bestowed them. They are represented, as having a *jolly Air*; because Benefits, to be perfectly agreeable, ought to be conferred frankly and liberally; without which, the Act loses its Grace. Their *Youth* signifies, that the Memory of past Benefits ought never to grow stale. Their *Virginity* shews, that they are pure and upright, universally beneficial, without Hope of Return, which sullies the Benefaction. Their *thin Rayment* shews, that the Enjoyment must be so great as to be visible.

To say more, would be a Repetition of what has been already handled in the Chapter of *Hieroglyphics* and their Significations.

C H A P. XIII. *The Fable of Dryope, for the Embellishment of Landskips.*

HAVING in the preceding Chap. delivered what I had to say touching a fine Fable, and the mysterious Sense of some Circumstances, I find myself obliged, by the Satisfaction which several of the best Artists have found therein, to gratify their Desires, and to give an Handle for Exercise, in sketching such another.

I have chosen for this Purpose, the Fable of *Dryope*; and will adapt it as much as possible to the Ornament of Landskips, making it a Without-door-Prospect.

The Story, according to *Ovid*, is this. *Dryope*, insensible of the sorrowful Disaster that was to befall her, on a certain Time took a Walk by a Lake encompassed with Myrtles, with intent to make the

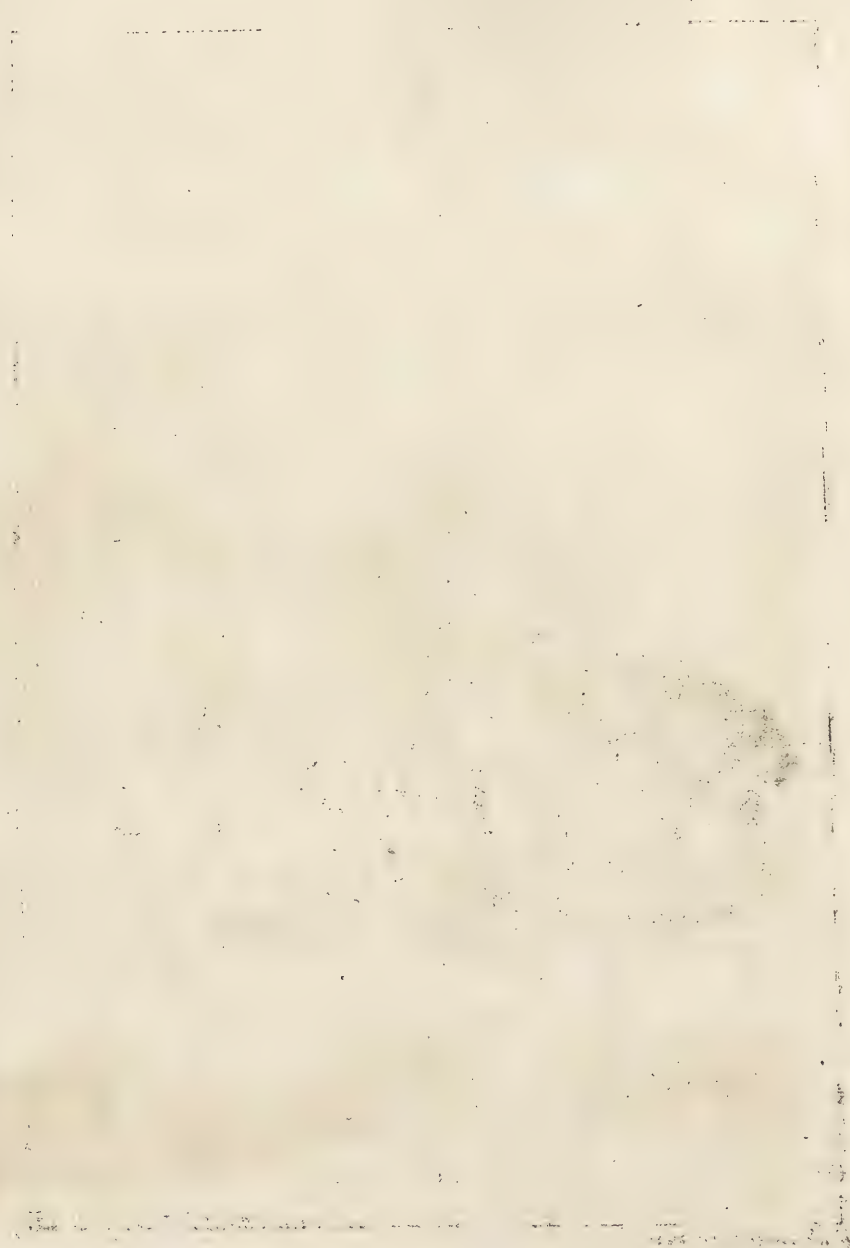
Nymphs of the Place, Presents of Garlands of Flowers. She took with her, her little Son *Amphifus*, not a Year old, accompanied by her Sister *Iole*, with a Basket of Flowers and wreathed Garlands. Near the Lake stood a Tree, called *Lotos*, bearing red Blossoms; of which she rashly broke a Twig to pleasure her Child; but perceiving Blood to issue from it, and that the whole Tree was thereby violently agitated, she was much affrighted; and the more, when, in going thence, she felt her Feet to fasten into the Earth; for she was transformed into a Tree.

I exhibit the Subject (See *Plate LIV.*) in a delightful Valley, (according to the Testimony of the Poet) planted with Myrtles, and encompassed by a Brook. In the middle of the Piece, I place, as the Principal, the Tree *Lotos*, full of red Blossoms and thickly leaved. From this Tree *Dryope* broke off the Sprig. I make it to shake and move so violently, that the Trunk of it is by that means become distorted and winding. On the left Side, I place the rash *Dryope*, of a beautiful Air, and black-hair'd, having her Son *Amphifus* about the Middle, in her left Arm. She advances with her left Foot towards the Tree, a little drawing back the right: Her upper Parts fall back still more. In her right Hand, lifted up, she holds the bloody Sprig; at which she stares in Confusion. Her left Thigh comes forward. Her upper Parts sway to the left; her Breast is almost fronting directly against the Light; her Face in Profile more or less turns back; and her Feet are by this time fixed in the Ground. We see the Child's hinder Parts; and its Head is set off against her Breast. Her Sister, on the right Side of the Tree, standing over against her, I represent with light Hair, and in the utmost Concern, wringing her clasped Hands against her left Cheek. Her Head, turned to the right, hangs over her right Shoulder; her Breast heaves; and her under Parts draw quite back. Her Knees are bent, her right Foot flung out, and the left drawn back, as if she were fainting away. She is about 14 or 16 Years of Age. The Nymph, who supports *Dryope*, is placed between her and the Tree, holding her Back with her left Hand, and with her right, uncovering the Leg, and shewing to the Sister, at whom she looks, that the Foot has already taken Root. Another Nymph, who is taking the Child, has her left Side fronting, yet her Back-parts are mostly visible; she is on her Knees, the left forward, the other quite drawn back, pushing with her Foot against a Water-veffel, which, at the Brink of the Water, she overturns. A third, on the right Side, comes running, quite astonished, with a Lap full of Flowers;



G. de Laireffe inv.

J. Carnivham sculp.



ers; she points, with her left Hand, towards the others, and looks to the left at her Companions sitting on the Bank of the River, which partly runs between the Trees towards the Point of Sight. The one arises, and looks forward with Amazement, and makes it known to the other sitting towards the Water; who therefore, supporting herself on her left Hand, turns her upper Parts to the right, in order to look back. They have mostly Chaplets either on their Heads or lying by them.

Thus much, as to the Disposition and Actions of the *moveable By-ornaments*; which consisting of Virgins, each is contrasted *according to her Passion*. We now proceed to the *immoveable Ornaments*.

On the left Side, on a rising Ground, between the Trees, I place a large fronting *Priapus-Term*, without Arms or Legs, mostly in the Shade against the Offskip, which strongly throws off the foremost Group. On the right Side forwards, half in the Water, I set a square large rough Stone, whereon lies a Garment or Veil, and a Parcel of Leaves and Flowers. In the Pannel of this Stone is carved a *Fatality* in Bas-relief. Behind it, and between the Nymph with the Flowers, I place on the Ground a Basket of Chaplets.

As for the *Season*, 'tis laid between Summer and Winter, in the ripening Autumn, and in fine Weather for the Time of Year. The *Light* is a Side-one a little fronting. The Sun may be put in, or left out, as every one pleases; because 'tis not mentioned or insisted on in the Fable.

I shall next proceed to describe the further Circumstances of this Ordonnance; since, without shewing the *Light and Darknes*, *Harmony and Colours*, 'tis imperfect, and not like Nature. It must be granted, that the *Harmony and Shadowing*, oftentimes shew themselves, and that the *Light* is sufficiently apparent to him who understands *Perspective*: But whether there may not occur still something beyond the common Guess and Judgment, I very much question. As for the Colours, they must needs be expressed; since, without it, 'tis impossible to know or penetrate mine or any other Painter's Thoughts.

I therefore assign *Dryope*, as the principal Character, a blue Sattin Garment; one Flappet whereof goes over her right Shoulder, and comes under her Girdle, and the other is in her left Hand; with which she holds the naked Child about the Middle, when the Remainder, with an under Flap tucked in the Girdle under her left Breast, covers all her other Parts down to the Feet, except the left Leg and Foot, which is rooted in the Ground. Her under Garment, as likewise the open

Sleeve about her left Arm, is yellowish White, with green Reflexions. Her Garment next the left Leg is open. The foremost Nymph is almost naked, having no other Covering than a fine white small Scarf about her Middle. The Dresses of *Dryope* and *Iole* are intermixed with Gold, in order to make a Difference between them and the Nymphs. The Nymph, who is naked to the Middle, I dress in a dark green Gown, gathered at the Navel, and fastened by a Girdle. *Iole* has an airy Garment, close-sleeved, of a bright Rose-colour, girt with a broad Girdle of dark Violet embroidered with Gold; and under it a flowered Coat, open below, and giving Freedom to the Legs. The Stone forward is greyish; and the Vessel dark Red. The Ground next the Water is grassy; and thus, I variegate the whole Fore-ground. The Nymph, who, on the right Side of the second Ground comes running, has a greenish Breast-garment, loose and untied, without Sleeves, and fastened but on one Shoulder, the left Breast and Legs being bare. The other, sitting further behind, on the Edge of the River, I leave quite naked. Her Companion has a small green Scarf. The stone *Priapus* is dark Grey, inclinable to Violet.

As for the *Light*, I think, that the *major Part* ought principally to fall on *Dryope* and the two Nymphs next her, and on what else belongs to that Group. The Residue may be little, and mostly *foreign-lighted*, either from behind, before or sidewise; yet in such Sort, as that the Cause thereof, and of the Shades (as, by what and from whence) may plainly appear: Otherwise, they will be but loose Fancies, without Foundation.

Some may possibly question, whether hereby the *Light* will answer my Purpose; because I assign *Dryope* a blue Garment over a yellowish-white one, judging, not without seeming Reason, yet without knowing my Intention, that the contrary would look more decorous; namely, the Light over the Dark; because the greatest and strongest Mass of Light, falling on her middle Parts, to wit, Belly and Legs, the naked Child would be more beautifully set off, if her Breast or upper Parts were dark, than against the yellowish-white. This with Respect to the *Light*, I willingly allow; but not, as to the *Colour*; for I designedly made the Garment blue, in order to make the naked Nymph beautiful; and yet, with Intention that *that Part* might keep a strong and broad Light: For this Reason, I have chosen a Stuff for it accordingly; it being known that Sattin has a Gloss, and almost the same Force as Gold or Silver Stuffs. The red Garment of *Iole*, as being a beautiful and light Colour, will be sufficiently, yet not too much, set off against

against the dark Ground: But the Blue has here, on account of the great Mass, more Power, tho' having more Light about it; for the Red is but a small Spot. I have, as much as possible, considered the Probability of this Representation, and the Harmony in the Disposition of the Colours; assigning each Figure its particular and proper *emblematic Colour*, not only in the Draperies but also in the Nudities, giving one a fair and tender, another, a more brownish Skin, and so forth. Each Figure has likewise its particular Characteristic; the Head of the *Water-nymph* is adorned with *white Bell-flowers*; that of the *Wood-nymph*, with *wild Plants*; and that of her who comes running forward, with *Field-flowers*. If it be wondered, that I make Mention of *Sattin*; since we rarely hear, it was in Use among the *Ancients*; I say, the Observation is just, with respect to *Statuaries*, but not, as to *Painters*; because I have met with several old Pictures, wherein I have seen Sattin represented: But how long that Stuff has been known to the World, I cannot tell, nor shall enquire. In the mean time, it must be allowed to be a beautiful and elegant Stuff; as are also the changeable Silks, tho' in a less Degree, and more proper for young People.

If any Difficulty arise from my introducing into this Story a *Priapus-Term*, since there's *neither God, Man, Faunus, or Satyr in the whole Piece*, nor the least Sign of any indecent Action, I will give him my Reason; which is, that the Poet, relating the first Cause of the Disaster befalling this unhappy Woman, ascribes it to the Tree *Lotos*; because when a Woman, and *Priapus* could not satisfy his Lust with her, he in Revenge, transformed her into that Tree bearing her Name, laying a Curse on those who violated it; and still retains that vindictive Humour; wherefore I place him here, as the first Promoter of the Accident.

I insist largely on these Fables or Ordonnances, to give an Handle for further Inquiries into them; for *Ovid* is not full and particular in all his Fables, and we are obliged to fetch a great deal from other Authors.

He gives us no right *Idea* of the Tree *Lotos*, (a Stranger to these Countries) nor mentions, what Sort of Leafing it has, or its Virtues, or whether it be of a moist or dry Nature, or where it grows most plentifully; wherefore, as far as I have met with them, I shall produce the Testimonies of some Authors about this Tree, together with the emblematic Sense and Explanations they assign: A very proper Part of Knowledge for a Landskip-painter, whose Inclination leads him to something uncommon, and desires to pass for Learned among the curious and knowing.

I have

I have found, in general, that the *Leaves* are round; which, at the rising Sun, *open*, and as he goes down, *close*, and at Night, *double*; wherefore, when we introduce *no Sun-shine*, they must be represented *doubled or shut*.

As for the *mysterious Sense*, we must know, that the *Egyptians* paid more Honours to this Tree, than any others, on a Belief, that it was a *Mediator* between heavenly and earthly Things. It's moreover used, to represent the *Sun's Rising and Setting*; especially with the Addition of a *Child sitting on it*, by which, they signified, the *Morning-vapours*, which the Sun's Approach dispels. And, because it opens and shuts it's Leaves with the Sun's Rising and Setting, 'tis *sacred to Apollo*, as a Tree peculiar to him, and out of Respect *shewing its Leaves to him only*.

The *rough or hairy Lotos* was also much venerated by the *Romans*; who offered the *Vestals Locks of Hair* to it, * as they did, those of *young Men to Apollo*, or to his Son *Æsculapius*.

The *Greeks* sacrificed their *Hair*, in the same manner, to the *Rivers of their Country*, as having a certain Relation to this Tree; which they imagined had such *Intercourse with the Gods*, that they made it their *Seat*: And therefore it was *planted in Morasses*.

Iamblichus testifies, that these Trees require *much Moisture*; whence, the *Ancients* inferred, the *first Cause of Procreation*: Therefore calling the Ocean, the *Father of all Creatures*: And, observing the round Leaves, round Stem and round Fruit, they would, by this most perfect Figure, intimate, the *Perfection of the highest Deity*; especially, when a *Child* was represented sitting on the Tree. Which *Ovid* likewise alludes to in this Fable, when (as Mr. Pope has rendered it) he says,

- ' Now, from my branching Arms this Infant bear,
- ' Let some kind Nurse supply a Mother's Care;
- ' Yet to his Mother let him oft be led,
- ' Sport in her Shades, and in her Shades be fed; —

We shall now proceed to,

A second Table or Ordonnance relating to Dryope.

The Story is this. As soon as *Andramon* was advertised of the sorrowful Accident which had happened to his Wife *Dryope*, he hasted to the Place in Company with his Father: But they arrived too late, to have

* *Macrob. lib. 4. cap. 19.*

have any Speech with her before the *Metamorphosis*. A rough Bark had now seized her Body and Members; insomuch, that she was only to be known from other Trees by her Shape and soft Voice. Her Arms made two Branches, abounding with Leaves; besides her Head-attire, covered with Greens. Both the Father and Son hung about her Neck, and wept; and, with the Child, at her Request, kissed her for the last Time. Whereupon she was divested of her human Shape at once.

In the former Ordonnance, I have ordered the River forwards, and in this, sideways. *Dryope*, all but her Head, transformed into a *Myrtle-tree*, I place, almost in the middle of the Piece, standing upright, a little to the left of the Point of Sight. *Andraemon* takes her about the Neck, and kisses her left Cheek. His aged and sorrowful Father complains of the sorrowful Mishap to a Nymph standing near him, with his right Hand tearing open *Dryope's* Linnen, in order to shew her the Body; which beholding, she raises her Shoulders, turning her Head away, and looking down. Another Nymph, having the little *Amphisus* in her Arms, lifts him up, in order to kiss his Mother. *Iole* I place in great Lamentation at *Dryope's* Feet; and a Step further stands the Tree *Lotos*. On the second Ground, on the right Side, I set the *Term of Priapus*, cross-hung with Festoons of Flowers and Greens, tied under the Navel; and before it a small smoaking Altar, with some People offering. On the left Side, on the Fore-ground, I place the large square *Stone*, half under Water; with a Nymph leaning on it. These are the Heads of my Design. The View is on the left Side of the Point of Sight, and consists of Hills and Waters; and, because I represent an *Evening*, the Air is full of Vapours and dark Clouds; and the Trees, by reason of the Wind, are in Agitation.

Now, as this Piece is the *Fellow* of the former, all Things should, of right, be equally full of Work; but because this Ordonnance has the greater Variety, as exhibiting *some Men*, I have been necessitated to depart a little from the original Disposition, since what is introduced into the other must needs be seen here; as we have largely treated in the 21st Chap. Of Ordonnance. Wherefore, I place *Dryope* fronting, with both her Arms lifted up, and pretty near each other. Her Head loosely hangs down between them, to the left. Her Arms, from the Elbows upwards, together with her Breast and a little of her Body, retain their first Forms. *Andraemon* is seen, on the left Side, standing on Tip-toe in order to kiss her left Cheek, which she offers him; his right Arm is about her Neck, and his left on her Breast. A little forward stands the *Father* tottering, and near his Side, the Nymph

Nymph to whom he complains; at the same Time, opening *Dryope's* Under-garment, only tied on her Shoulder with a Ribbon, and turning his Head and upper Parts to the left, with his Face towards Heaven. The Nymph stands close behind him very dejected and sorrowful, raising her Shoulders, and looking downwards with her Head a little sidling off from *Dryope*; her left Elbow is drawn in, and her open Hand up at her Head; her Breast is bare, and in the Light. Her under Parts are fronting, and her right Leg flung out. *Andraemon's* Garment, falling from his Shoulder, hangs about his Heels. The Nymph, who, on the right Side, where the Ground is somewhat lower, is lifting up the Child, falls back in her upper Parts, with her Head hanging forwards; she rests on her right Leg, having the left lifted up against the Tree; her Back is fronting, and turns to the Light, and her under Parts have a contrary Sway. The Child, whose upper Parts only are seen (the rest being hidden by her Head) stretches out both his Arms forwards, towards the Tree, pressing one of his Feet against her Body. *Iole*, sitting squat between her and the Tree, leans her left Shoulder against it, with her Head coming forward, and her Hand on her Face, having a Cloth in her Lap. On the left Side, without the Piece, at the End of the Fore-ground, I place two Nymphs; one, with her Legs in the Water, and resting on her right Elbow, and holding her Chin, and with the other Hand under her right Arm-pit; the other sitting with her Legs behind the former in the Water, and resting with her right Arm on a Vase, and her Face and right Breast foreright: They are both naked and winged. Near these stands a third, holding a long Staff, on the top whereof is a Pine-apple; she has, about her, a wild Beast's Skin, and points with her right Hand forward; in which Position, her right Side is seen. Behind her, on the aforesaid Stone, lies *Dryope's* Garment; and on the same Side forwards rises a large Tree, incumber'd with wild Bushes and Sprigs.

The *Light* I take, as in the former, from the right Side a little fronting; for, were it a left one, it would not so commodiously bring the light Parts together in a Group; and the rather, as the Piece is a Fellow of the former.

I represent then, the expiring *Dryope*, bare almost to the middle, by the dropping her under Garment; which, as in the former, is Yellowish-white. Her Face and Breast retain their Fleishiness and Colour, but her Body downwards grows darker and browner, like Wood-colour, till at last it is perfectly woody; as happens also to her Arms, which,





G. de Laireffe inv.

J. Carnitham sculp.

which, to the Elbows, have their former Colour, but at the Fingers are woody and branched. Her Face, to the Chin, with that of *Andramon* to the Shoulder, is in the Shade of the Greens of her Head and Arms. *Andramon*, as a Man of Repute, has a short greenish grey colour'd Coat, embroidered with Gold; his upper Garment is reddish Purple, dark and warm; and his Legs, up to the Hips, are in the Shade of the Tree. The *old Man* is drest after the *Persian Manner*, in a Gown reaching to the Calves of his Legs, of a light Fille-mot Colour, with large Violet Stripes and Gold Leaves; his upper Garment, sleeved and quite open, is beautiful Violet; he has Shoes and wide Stockings; his Cap, like a Turbant, curling on Top, lies with his Staff at his Feet; and his Hair is grey. The Nymph by his Side, is half shaded by him; that is, her whole right Side, from the Shoulder downwards, except her Knee, which she advances; her Vestment is greenish Blue, inclining somewhat to dark. The Nymph with the Child has an airy blue Garment, girt about the Middle; her right Shoulder is bare, and the Flappet of her Garment ruffled about her Legs by means of the Wind. The Virgin behind her, and between the Tree *Lotos*, has a white Garment. The *Priapus-Term*, between the Trees is by them, mostly shaded; and off from it, passing by the Point of Sight, the major Part is filled up with small Trees, which are dark or in Shade, and brightly setting off the foremost Group.

The two naked Nymphs, on the left Side, receive little Light. The Air on the Horizon is full of Vapours and melting; because I do not give here the Sun so bright and clear as in a fine Morning, nor so strong as at Mid-day, but more or less vapourish, and therefore the whole appears of a Russet Colour. The Clouds are large, thick, and heavy.

The Sky might also be properly enriched, by exhibiting in it, the *three Parca* or *Fatal Sisters*; since, having done their Business, they are again ascending. In such Case, *Atropos*, with the Thread and Scissors, ought to be foremost; next to her, *Lachesis*, with the Spindle; and behind her, *Clotho*, with the Distaff.

Let us now exhibit *Andramon and his Family's Return Home*, in

A Third Table or Ordonnance of Dryope. See Plate LV.

The late *Dryope*, after her Fate, stands, with the Tree *Lotos*, at the End of the Fore-ground. A little to the right of the Point of Sight, and from her to the left Side, appears a bending Way, like a
 No. 14. S f Crescent,

Crescent, coming forward; against which, the Water, from the right Side, about 3 Feet lower, is washing. Quite forwards, against the Shore, lies a Passage-boat. On the right Side, without the Picture, I represent a Piece of very high Ground, running towards the Point of Sight. At the bottom of this Ground, and almost level with the Water, runs a Path, edged with some watry Trees; and even some of them in the Water. The second Ground rises Hill-like against the Offskip; especially on the right, from whence to the left Side, thro' the Hollow of the Rock, is seen a further Offskip. Behind this Hill or Height appears the beautiful Top of *Andramon's* House.

I believe it will not seem odd to the Knowing, that I introduce so much high Ground and Water about so small a Spot of low Land, because the Poet lays the Fact in a *Lake*; for which Reason, and in order naturally to shew it, I exhibit that Corner, with the Way Crescent-like, as being but a Part of the Lake.

The Question is now, whether a Painter may not take some Liberty for *Decorum's* Sake? I say, he may, so far as not to take away the *Property of the Subject*; for what the Writer lays down must pass for a Law; wherefore we may well conclude, that *Ovid* does not say any thing without Reason. Some may possibly think I could have made a more *delightful Choice*: But it must be observed, that this Fact is of a *contrary Nature*; I seek not for Pleasure in the midst of *Sorrow*, which here is my principal Scope; as may appear by what follows.

In the Path on the right Side, I represent some *Bacchanals and Satyrs*, trooping towards the Hills. Among them, one is carrying a *Priapus-term* on his Shoulder, with a large Vessel in his other Hand, and followed by Tygers and Panthers. As for the transformed *Dryope*, I let her under Garment, of the Colour before said, hang on the Tree: Near which stand three Nymphs; of whom one embraces it with both Hands as if she would shake it; at the same Time looking upwards at the Leaves. The two others are talking together; the one pointing forward at the *sorrowful Relations*, who are departing. I place *Iole* forward, by the Boat, with her Sister's Garment and a Basket of Flowers in her Hand; which, weeping, she gives to the Waterman. *Andramon*, coming a Step further, has his Son *Amphisus* on his left Arm, wrapped in his Garment; he is speaking to the Waterman, and shewing him the Place whether he would be carried. Behind him follows the Father; who, fixing his Eyes towards Heaven, on the

Hespe-

Hesperus, or *Evening Star*, seems to complain of the unhappy Fate of his Daughter.

I shall now fully describe the Figures, and their Actions, and Dresses, and other necessary Circumstances.

The Boat, tied to a Post, lies somewhat sidewise and fore-shortened. The Waterman's right Side is fronting, inclining to the Land, with his Back directly in the Light; he receives with extended Arms, the Garment and Basket of Flowers which *Iole* gives him. His Vestment is light Grey, girt with a large black Girdle, which is buckled; his right Shoulder is bare almost to the Middle. *Iole* appears with her left Side fore-right, and her Breast swaying towards him; giving him the Basket of Flowers with her right Hand, on the Arm whereof hangs her Sister's Garment; her under Parts are fronting, and her Feet close, with Knees a little bent; she turns her Head to the left, wiping her Eyes with a Flappet of the Vail which she has about her Neck. *Andraemon*, with the little *Amphisus* in his Arms, stands on one Leg, and is stepping towards the Boat; his upper Parts turn to the left, his Breast fronting, and his right Arm put out sideways, in order to shew the Waterman, as has been said, the Place he would be carried to; the purple Garment is fastened on his right Shoulder, and from under his Arm slinging about his Body, he thereby partly covers the Child; and with another Flappet of the same, which he has in his left Hand, he supports and holds the Child, on his rising Hip against his left Breast. The Child holds him fast about the Neck, with its left Hand in the Opening of his under Garment, leaning back with its upper Parts from him, and holding up in the right Hand, a Garland of Flowers, at which it stares to the right Side; one of its Feet is seen hanging down between the Folds of the Garment, and touches the Hilt of its Father's Sword. The *old Man*, who follows him, has his Back turned towards the Point of Sight, and seems to fall back, with Concern; his Face is towards Heaven; his right Leg is put forward, and his left, whereon he stands, drawn somewhat back; his right Arm is crossing his Body; and in that Hand he holds his Staff, against his left Breast; and thrusting out his left Hand, he points at the sorrowful Father and motherless Child, who are before him; and in this Posture, seems to make his Complaint to *Hesperus*. The Tree with the Nymphs, and what else rises on that Ground, shine in the Water; as does also what is standing along the Water, on the right Side. *Andraemon* with the Child is, to his Breast, parallel with the Horizon; because the Ground rises forward, and is level with the Boat.

I have largely handled the aforefaid three Ordonnances, to ſhew that Landſkip-painters want not Matter for ornamenting their Works with Hiftories or Fables proper to the Landſkip. Theſe Things are alſo of Uſe to Hiftory-painters, for repreſenting *Richneſs of Matter* in *poor Occurrences*. Wherefore to be copious, and further inſtructive, I ſhall handle one Fable more, as alſo a Deſign of my own: And then, for the Concluſion of *Landſkips*, make a Compariſon between what is *Painter and un-painter-like*; the latter whereof is, by Ignorants, commonly called the contrary.

CHAP. XIV. *Table or Ordonnance of Eriſichton; and the Emblem of a Satyr's Punishment: Both ſerving for the Embellishment of Landſkips.*

OV I D relates, that *Eriſichton*, a very vile Man, was, by the Goddeſs *Ceres*, whom he had highly offended by cutting down an exceeding high Oak-tree conſecrated to her, puniſhed with inſatiate Hunger; inſomuch, that for Want of Food, he was obliged to ſell his own Daughter. See *Plate LVI*.

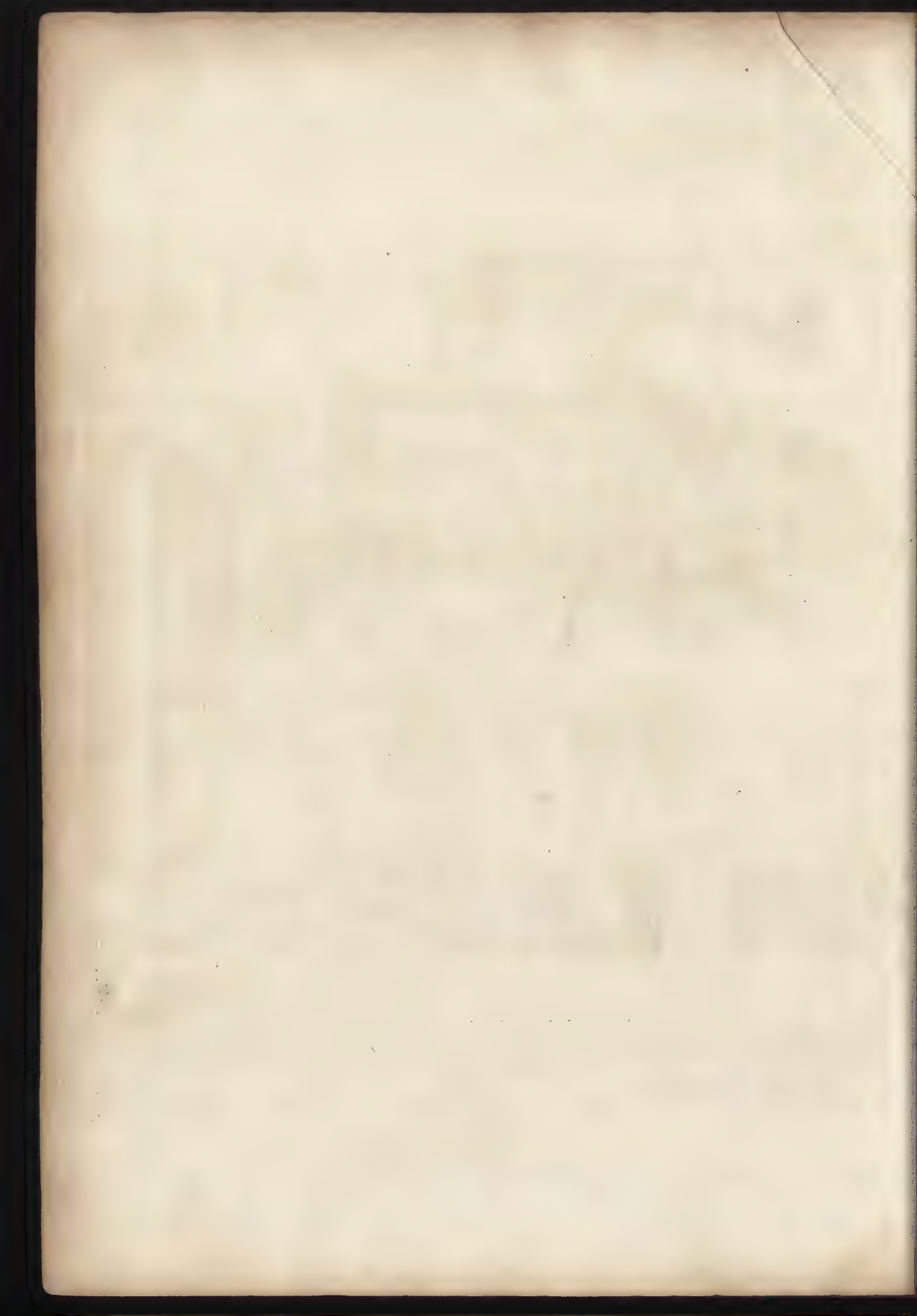
I repreſent this in a delightful Landſkip, or Without-door-Proſpect. The Light comes from the right Side; and the Point of Sight is in the Middle. On the left Side, I exhibit a ſtately Building, with a beautiful Frontiſpiece, of the *Dorick* Order, aſcended by three Steps running towards the Point of Sight. Beyond the Steps I place an Hand-rail, 4 Feet in Riſe, running from the Houſe, by the Point of Sight. In the Return of it, ſtands a Vaſe. On the right Side is a River, with a wooden Bridge over it. By the Water-ſide appears Part of a Town-wall; which the Water waſhes and runs round. The Reſidue is an Offſkip, here and there planted with Trees. Next the Hand-rail, I place the hungry *Eriſichton*; who, with his Cap in his left Hand, is tumbling his told Money into it with his right Hand. His Daughter *Meſtre* ſtands behind him, near the Steps; and the *Merchant* ſtepping up, ſhews her the Door, with his right Hand; wherein he has a Bag half full of Money; at the ſame Time, holding her, with his left, by a Flappet of her Garment. *Lean Hunger* behind, between her and her Father's right Side, pushes her forwards with both Hands. This is the Main of the Subject.

The



de Laireffe inv.

J. Carwitham sculp.



The Merchant, looking proudly and gravely at the Daughter, is drest in a fine Violet-coloured-Garment, reaching just below the Knees; 'tis girt about his Middle; he has a Fillet about his Head, and he is loosely stockined and shoed, according to the *Spartan* Custom; he is seen mostly from behind, resting with his right Foot on the upper Step, and drawing up the left from off the Middle one. The Daughter stands on her right Leg, with her left Foot just on the lower Step, a little drawn back; her under Parts are almost fronting, more or less from the Light; she sways her upper Parts to the right, wishfully looking at her Father, whom she is unwilling to leave; with Sorrow and Tears she seems to move the Merchant's Pity, and to follow him against her Will, she has an Handkerchief in her right Hand, with which, up at her left Ear, she seems to wipe her Face; supporting the Elbow of that Arm with her other Hand. Her Garment is pale Yellow, with green Reflexions; and, being slovenly gathered under the Breast, and tied with a Ribbon, hangs in Tatters below the Calfs of her Legs; she is bare-footed; has a beautiful Mien, yet is somewhat thin; her Hair is light, twisted with small blue Ribbons. *Erisichton* stands quite stooping, with bent Knees; his Garment, tied about the Middle with a Rope, is Fillemot, and reaches behind to the Calfs of his Legs; being so open on the Side as to discover his bare Hip and Leg; his left Shoulder is also naked, his Hair and Beard Grey, and he is lean and swarthy; his Stick stands against the Hand-rail. As for *Hunger*, *Ovid* describes him thus: With frightful Hair, Eyes sunk in, Mouth and Lips livid, Teeth yellow and slimy, and a thick Skin discovering the Bones and Entrails; he is seen almost to the Middle above the Back of *Erisichton*. The Pillars of the Frontispiece are grey; the House and Steps, Freestone, and the Pavement the Door is of large blue Stone; and from thence, down to the River the Ground is plain. In the Front of the House are carved two *Cornua Copiae*. The Vase is of a reddish Stone. On the left Side of it, behind the Hand-rail, rises a great spreading Tree in full Verdure; which gives a large Shade against the House; the Stem of it is encompassed with Ivy and other Greens, which take away the Light of the Offskip between it and the Vase, together with the Sharpness of the Hand-rail; against which, the Daughter is brightly set off, with Decorum. Against the Wing of the House, without the Hand-rail, I shew a Vine. At the Door waits a young Servant. Quite forward, in the left Corner, close to the Steps, stands a watchful Dog, tied with a Chain, and barking.

In this Representation I have had an Eye to three principal Circumstances; *Indigency, Necessaries of Life, and Opportunity*. *Indigency* seeks Relief where 'tis to be had; if not in Town, elsewhere; wherefore, I represent *Necessity* in both *Father and Daughter*, coming for Relief to the substantial Man's Country-seat, who lives in Plenty. The further Circumstances, as, *the Bridge, Town, and Horns of Plenty* explain themselves.

I do not place lean Hunger near *Erisichton*, contrary to what I have formerly said, namely, *That, when a Passion can be expressed in the Person himself, we have no Need of an emblematic Figure, to make it known: Hunger* is placed here for two Reasons: First, because *Want* cannot be perfectly expressed here in it's full Force, through a *present Intermixture with something else*; as, the Happiness of having found the Means whereby to relieve it; to wit, *the Money*. Secondly, because *Erisichton* is not so naked, that his consumed Body, according to the Poet, can be shewed as Occasion requires.

The Reason of my putting in the Dog, is, not only for the Enrichment of the Disposition, but also to shew, that he who possesses much Wealth, should likewise watch it. Moreover, 'tis usual for the Country People, but chiefly Men of Substance, to keep those Creatures as well for Pleasure as Use.

This Fable is seldom seen in Painting, or exhibited in a Print otherwise than in *Ovid's Metamorphosis*, and that in so simple a Manner, that without the Explanation under it, 'tis scarce intelligible; for, what can be inferred from an old meagre Man's receiving a Purse of Money from a Gentleman; with a young Woman appearing between them? How can the Inequality between Riches and Poverty be conspicuous, when they are as like in Dress as if they were Brothers and Sister; and this, in a Landskip, or the Middle of a Field, where is neither House, nor other Token of their Habitation?

The Conclusion of a Story is not all that's necessary to be read; we ought to know the Origin, the Fact and Sequel of it. First, it's necessary to know the Man and *who Erisichton and his Daughter were*, to express this naturally in their *Persons and Dresses*. Secondly, we should know *by whom they are punished, and in what Manner*; and lastly, *by whom, and by what Means made easy*. After a full Inquiry into these Particulars, 'tis then Time to consider, how to represent them with *all their Circumstances*, most naturally; such as the *Place, &c.* After which, the Enrichments and Diminutions will follow of themselves. We may at least conceive, that they, who will not study the Point, can-

cannot go such Lengths as to perform so small a Story as this, much less one of greater Dignity, in a natural and judicious Manner.

I shall now, agreeable to my Promise in the Conclusion of the last Chapter, give another embellishing Example, in an Emblem of my own Invention, for the Sake of those who will not inure themselves to Historians or Poets, nor confine their free and rich Thoughts to such a Restriction.

Sweet Repose disturbed by Lewdness. An Emblem.

Here are seen three young Nymphs of *Diana's* Train, tired with Hunting, reposing in the Shade of the Trees, a little off from the Road, and near a foamy Water: Which some *Fauni* and Satyrs espying, they were resolved to have some Sport with them. Wherefore acquainting their Associates with the Matter, they silently advanced towards the Place in a Body; bringing with them one of the largest *Priapus-Terms* they had, together with two Panthers, a Vessel of Wine and some Grapes. Being arrived, and seeing the Nymphs almost naked, and fast asleep, they planted before the Place the afore-said hideous Scarecrow; and then softly stole their Hunting-equipage, as Quivers, Arrows, Bows, &c. and hung them on its Genitals, fastening them with the Straps, which they buckled. They moreover deck'd its Head with one of the Nymph's Vails; sticking their Thyrses in the Ground round about it, and adorning them with Vizors. Not stopping here, they seized as many of the Virgins Garments as they could, and tossed them upon the high Limbs of an adjoining Tree; and to prevent the Nymphs climbing up, in order to regain them, they tied the two Panthers under the Tree; and, after having set down the Wine and Grapes, pleased with the Project, they covertly retired to a peeping Place, to wait the Issue on the Nymphs awaking. Each of the Gang had brought with him his Instrument, as, the double Hautboy, Cymbal, Tabor, Timbrel, &c. wherewith, because 'twas Evening, and they might sleep too long, to beat up their Quarters. But the Plot soon miscarried, through an unexpected Accident; for, another Nymph, who was possibly seeking for her Company, happened to arrive at the Place; and seeing the Panthers lying under the Tree, and thinking they were wild, shot at them and killed one. The Satyrs, seeing this, came out of their Lurking-hole, and pursued her; but she escaped by Flight. They then concluded, they had waited long enough; and, observing that it grew late, and that the

the aforefaid little Buſtle made the Nymphs begin to ſtir, they in a full Body of *Satyrs*, *Fauni*, *Bacchanals*, even all the Tribe of *Bacchus*, ſet up, with their Inſtruments, ſo loud a Noiſe, that the Nymphs ſtarted up on a ſudden; and, full of Fright, look'd for their Cloaths: But, being now thoroughly awaked, the *Term* preſented before them, with their Hunting Equipage hanging about it. This Sight, but eſpecially that of their Cloaths on the Tree, much ſurprized them, and put them to the Bluſh; not knowing what Courſe to take in the Exigence. Not one durſt approach the Block in order to take her Weapons. The vile Crew all this while kept perdue, laughing at them unobſerved. The diſtreſſed Nymphs, perceiving no body near them, run to and fro, conſidering how to get their Cloaths again; but on their Approach to the Tree, the Panther aroſe, making ſo great a Noiſe that they knew not whither to run. Cries and Lamentations here were uſeleſs. They above an hundred Times invoked the Aid of *Diana*; yet in vain. The eldeſt, named *Cleobis*, at laſt took Courage, and went up to the *Term*, with Intention to get the Vail from it to cover *Carile*, who was naked; ſaying, ——— *Ab! Why are we ſuch Fools to be thus ſcared; and only by a wooden Block? Why are we aſhamed? Somebody has certainly been here; but now the Coaſt is clear; I am reſolved to throw it down: Come, Siſters, and boldly give an helping Hand.* — But ſhe had no ſooner utter'd the Words, but all the Gang appeared, mocking, ſcoffing and hooping; any one may determine who was on that Overture, moſt daſhed and concerned. A little Satyr ſhot at the *Term*, and took the Quivers from it, ſhewing the Nymphs the unſeemly Member, with an hearty Laughter. This (but eſpecially when other Scoffers ſhewed them the Cloaths on the Tree) highly provoked them. To take to Flight was not adviſeable; one puſhed them this Way, another, that Way. During this Game, a Noiſe of Cornets was heard; which ſuddenly put an End to the Laughter; each made off leaving all Things as they ſtood. The *Term* of *Priapus* fell to the Ground, and the Panther at the Tree endeavoured in vain to get looſe. Now, *Diana* appears attended by her Train of Nymphs; who ſhot their Arrows at the lewd Crew, the Dogs, at the ſame Time, tearing the Panther to pieces. The fearful Nymphs appeared much aſhamed, and proſtrated themſelves at the Feet of the Goddeſs; to whom they related their Miſfortunes, and the Affront put upon them by the Gang of Satyrs; ſhewing her, at the ſame Time, the *Term*, the Vizors, their Cloaths on the Tree, and what elſe was done in deſpite to them. The Goddeſs, to ſhew her

her Resentment, gave immediate Order to pursue the Rioters; and would not enlighten the Night 'till she had revenged the Insolence. Some accordingly made towards the Woods, others to the Brooks, and the Residue took the Field; in a little Time, part of them were made Captives; for of the three who pursued the Nymph for shooting the Panther, one was catched in the Net, and five others, together with a *Bacchanal*, were soon after haled before *Diana*, in Irons; whom she sentenced to be tied, two and two together, by the Feet and whipped by the three affronted Nymphs with Thorns and Holm-leaves so severely, as almost to kill them. Three others she adjudged to be hung by their Tails on the Limbs of Trees, with their Heads just touching the Ground. Not yet appeased, she caused him, who was taken in the Net, to be therein plunged into the Water, by two or three Nymphs, till he was just expiring, and the Water came out of his Mouth. The *Bacchanal* must see all this; on whom was bestowed an hunting Knife, wherewith, if she thought fit to release the Delinquents, to cut off their Tails: Which after much Reluctance, she was at last prevailed upon to do; and then, tying their Hands behind them, *Diana* said ——— *Go now, and shew yourselves to the rest of your wanton Gang, and tell them, that thus I will punish all those who dare to mock the chaste Diana and her Retinue.*

Is not this now, tho' a feigned Story, Matter sufficient to furnish many Landskips? The Landskip-painter ought to observe here a Representation of *different Passions*; *Bashfulness* in the Nymphs; *wanton Joy* in the Satyrs; *Severity and Resentment* in the Goddess and *Distress* in the Insolents.

You see here the alluring Pleasure of committing a Crime, and the Bashfulness and Distress of those who suffer the Evil; but at the same Time, the grievous Consequences, and Punishment attending Wickedness and Insolence. In fine, the Sweets and Punishment of Evil, and the Reward and unexpected Relief of Virtue.

Can it be denied that such a Representation in Landskip will not generally please? Surely, 'tis not impossible to make other such Designs. On which Occasion, I hope it will not be tiresome to the Reader if I now shew what is understood by the Word (*Painter-like*) as a very necessary Point for a Landskip-painter.

C H A P. XV. *Of the Word (Painter-like.)*

TH E R E's scarce any Thing in the World which is not liable to a good or bad Construction ; and Judgment alone chuses in all Things a *Medium*, out of those two Contrarieties, which is certainly the most beautiful and best. This is an especial Truth in the Art of Painting ; which has such a Power as to affect People two different Ways : First, by virtuous and agreeable Representations ; and in the next Place, by those which are mean, mishapen and contemptible ; both equally efficacious in Contrariety. The former recreates and charms a judicious Eye, and the latter is it's Aversion. 'Tis therefore indisputable, that the *Painter-like*, or, *most beautiful Choice*, implies nothing else than *what is worthy to be painted* ; and that the most mean, or, *what is not beautiful*, least deserves that Honour : As for Instance, suppose there were brought before me, a Basket of ripe, unripe and rotten Fruits mixed together ; I must, having any Judgment, chuse the most relishing, or those which *appear most beautiful* to the Eye, and reject the rest.

A Landskip adorned with sound and streight-grown Trees, round-bodied and finely leaved, spacious and even Grounds, with gentle Ups and Downs, clear and still Rivers, delightful Vistas, well-order'd : Colours, and an agreeable blue Sky with some small driving Clouds ; also elegant Fountains, magnificent Houses and Palaces, disposed according to the Rules of Architecture, and richly ornamented ; likewise, well-shaped People agreeable in their Action ; and each coloured and drapery'd according to his Quality ; together with Cows, Sheep, and other well-fed Cattle ; all these, I say, may claim the Title of *Painter-like* : But a Piece with deformed Trees, windly branched and leaved, and disorderly spreading from East towards West, crooked-bodied, old and rent, full of Knots and Hollowneffes ; also rugged Grounds without Roads or Ways, sharp Hills, and monstrous Mountains filling the Offskip, rough or ruined Buildings with their Parts lying up and down in Confusion ; likewise muddy Brooks, a gloomy Sky, abounding with heavy Clouds ; the Field furnished with lean Cattle and Vagabonds or Gypsies, such a Piece, I say, is not to be called a fine Landskip. Can any one, without Reason, assert him to be a *Painter-like* Object, who appears as a lame and dirty Beggar, clothed in Rags, Splay-

Splay-footed, bound about the Head with a nasty Clout, having a Skin as yellow as a baked Pudding, killing Vermine ; or in fine, any such paltry Figure? Would you not rather conclude such Things to be the Jest of a Painter.

For my Part, I believe, that the Difference between *the Fine and the Ugly* is too great not to make a Distinction between them. I am well pleased, that some call the Works of *Bamboccio, Brouwer, and Moller*, and the Landskips of *Brueghel, Bril, Bloemart Savry, Berchem* and such Masters, *Painter-like* : But I oppose to them *Raphael, Correggio, Poussin, le Brun, &c.* and in Landskip, *Albani, Genouille, Poussin*, the *German Polydore*, and such as follow them in their Choices.

On this Occasion, I shall, e're I conclude, also consider the Word *Designer-like* ; a Word which is as much perverted as the other : For Instance ; crooked Trees abounding with Knots and Hollownesses, rugged Clods of Earth, bursten and sharp Rocks, human Bodies robustly and roughly muscled in *Michael Angelo's* Manner, Faces large-featured, long-nosed, wide-mouthed, hollow-eyed like *Testa's* ; these Objects we have extolled for *Designer-like*, tho' as absurdly and improperly, as 'tis to fetch Light out of Darkness, and Virtue from Vice.

The Masters therefore are very imprudent, who encourage their Disciples to seek and draw in so troublesome a Way, after such Objects, as tending to nothing else than learning them to make *rough Out-lines*. Do they not chuse a round-about-way to bring them into the right Path? Nay, how many die in the Pursuit, who, had they taken the other Way, might easily have got through? Wherefore, 'tis more advisable to draw after the *beautiful and sedate Simplicity and Greatness of Raphael, Poussin* and other excellent Masters, than after any of those other paltry and mis-shapen Objects. This must be agreed, that if the bad and deformed be *Painter or Designer-like*, the *beautiful is not so* : The Case admits of no Alteration ; and consequently the worst must be best, and the best worst. If both be good, there is *no room for Choice* ; and you may, at that rate, mingle Beauty with Deformity, Joy with Sorrow, Ripeness with Unripeness, Gods with Beggars : But since Beauty is attracting, and Deformity offensive, this certainly is *true Painter-like*, which supposes the *best and most agreeable Objects* ; which alone ought to be called so, and sought for.

Yet there are Occasions, wherein *both* must be observed ; either that the Story requires it, or that, by Means of Deformity, we are to set off what is beautiful, and make it predominate : But then the Paint-

er who understands Beauty, may more easily abate, than the other exalt himself above his Knowledge and Capacity. Wherefore I conclude, that *beautiful Nature is the best Choice, and the most Painter-like.*

I shall now, for the Benefit of such Artists as are not rich in Invention, give a compendious Description of Variety of Objects in a fictitious View.

C H A P. XVI. Of Painter-like Beauty in the open Air.

TH E Day was almost shut in, and the agreeable *western* Sun giving long and charming Ground-shades, when I purposed to divert myself with a Walk; not without reflecting, how many fine Observables are overlooked, which, if handled, according to Rule, would be of Service: A Carelessness often proceeding from too superficial and groundless a Method of Study; which will not permit the Thoughts to fix on Things of most Importance.

In my Walk, I came into an agreeable Country, seemingly the *Seat of blessed Souls*; where nothing was wanting which could tend to the Repose of the Mind; every Thing was *beautiful and orderly*: Blind Chance had no Hand in this; I could plainly perceive, with what Ardour and Pleasure *Nature and Art* had mutually bestowed their Benefits upon it: The Roads or Passages were so neat and level, that in walking you hardly seemed to touch the Ground: A sweet and refreshing Wind reigned there; which so allayed the Sun's Heat as to make it indifferent whether you sat in it, or in the Shade: The rich-leaved Trees, as beautiful in their Stems as their Greens, moved almost insensibly; when the young and tender Sprouts, as yet but thinly leaved, caressed by the mild and gentle Air, seemed to rejoice, the silver Leaves, by a sweet Motion, glittering like Medals: The Sky was fine blue, loosing gradually in thin Air towards the Horizon: The small Clouds, not violently driving this Way and that, moved slowly and quietly 'till they got out of Sight. The white Swans beheld themselves in the clear Brooks; freely winding and turning without feeling whether with or against the Stream.

In this delightful Region, I found a very *beautiful Fountain*, the Basen of which, was of white Marble; furnished towards the Road with rocky Bowls and Scollops to receive the Water; the Figures, standing upon it, were most elegantly chosen; round it, stood low and
close

close May-trees, against the Green whereof, the white Marble was magnificently, yet modestly, set off; causing thus a pleasing Mixture in its Shade.

From thence, I took to the right Hand, along a *level and broad Way*, on both Sides faced with a Parapet of Free-stone, whereon stood forwards two large Vases of flesh-coloured Marble, in Shape and Ornament like those in the *Farnese Garden*; wide on Top, and without Covers; but, instead of an *Iphigenia*, the faint carving consisted of dancing Women; these Vases had a wonderful fine Sweep, the Figures were orderly disposed, and in all Parts alike and moderately filled with Work; and because the Bass-relief rose so little, the whole appeared as yet fresh and undamaged.

The *Parapet* was built after the *Doric Order*, and its Pannels were adorned with Foliage and Branch-work, twined with Reeds.

The End of it let me into a *wide sandy Road*; on the left Side bordered with a *gentle flowing River*, and on the right, with fine and large Trees; along the Brink of this River were planted only grey and whitish Willows, not all alike streight and large, but some leaning over the Water, others close-branched and leaved, others again, thin and young, discovering the Glitter of the Water: On the right Side, where the Road run high, stood, as I say, large and heavy Trees of various Kinds, such as Oak, Ash, Lime, wild Olive, Pine, Cypress, &c. Some with streight Stems, round Tops, swaying Branches, and fine Greens; between which, some tender Suckers, with their small and upright Stalks and airy Leaves, afforded an inexpressible elegant Variety. The brown Cypresses, laden with their Fruit, added no small Lustre to the green of the other Trees; to my great Delight. Under those Trees grew some wild Simples, and various Kinds of large and small-leaved Plants intermixed with Thistles and Thorns in an agreeable and most *Painter-like* manner. These under Growths, but especially the Grass on the Sides, were in many Places dusted by the Road; which, by their Union, caused a charming Decorum.

At proper Distances, along both Sides of the Road, were placed, for the Ease of Travellers, some low Free-stone Seats, in the Form of a long and narrow Architrave, supported by two square Pillars.

Going on, I came to a Crossway, where I found a *Term* or *Guide* set up. Here, not to go wrong, I was at a Stand, which Way to take: In this Doubt I recollected, that those Guides have commonly their Faces towards the Way Strangers and Travellers ought to go. This *Term* was down to the lower Belly, like a Man, yet very musculous, and the Head, resembled that of a Satyr, and guarded with two large crooked

crooked Rams Horns ; it stood in a Gap between some Trees, half shaded with Leaves and Ivy ; it seemed to be made of Marble, but very much bedripp'd and fouled with a green Liquor. A little from it, I saw, on a white Marble Plinth, a decumbent Statue of a naked Nymph, resting with her Elbow on a Vase shedding Water ; which flowing down the Plinth below the Way, which was there a little rocky, run into the River ; this Figure was very agreeable. I wonder'd at first, since it stood not far from, and lower than the *Term*, that yet it was much cleaner ; thinking that in such a Place it could not well maintain it's Beauty and Whiteness ; but my Wonder ceased on perceiving, that there were no high Trees over it, but that it had a free Air ; another reason was, that being so low as to be reach'd over, possibly some Draftsman had been at the Place, and wiped it clean : On such a Conjecture, I took some Water out of the Vase into my Hand, and rubb'd a Part of the Shoulder ; which confirm'd my Suspicion ; for I discover'd, that some Parts, were already become smooth and glossy, by being handled and rubb'd.

Stepping a little further, I saw another Sight as fine as the former ; I say, fine with respect to Art. It was an *ancient Tomb or Sepulchre* of light red Marble, intermix'd with dark grey, and white Eyes and Veins ; with a Lid or Cover of Lapis Lazuli. This Tomb was supported by four white Marble Sphinxes without Wings, resting on a large black marble Plinth, which through it's Dustiness, seem'd to be lightish-grey. The Ground under it was rugged, yet level for three or four Feet round the Plinth. This Work was generally encompass'd with Sand extending to the Sea-shore, which it faced ; and ten or 12 Steps further, the Sea was seen foaming. In the middle of the Belly of the *Tomb*, was a round Bass-relief, within a Compartment of Oak-leaves ; it exhibit'd a flying Eagle, with Thunder in its Bill ; whence I conjectured, it might be *Phaeton's Grave* ; and the rather, because there stood near the Corners three very old and large Cypresses ; of which, the hindmost was as yet whole and sound, but the forward ones, by Weather or otherwise, so damaged, that one had lost it's Top, and the other was on one Side, half unbranched and bare. Behind this *Tomb*, stood a large Pedestal of greyish-blue Stone, on which had formerly, as it seem'd, been set an *Urn*, now flung down, and lying near it half buried in the Ground : it was somewhat broken and damaged : I could make but little of the Carving upon it, since that was underneath, and the Ear or Handle of the *Urn* lay upwards ; wherefore, in order to see what it was, I began to clear the Ground away from it ; but had hardly

hardly dug a Foot deep, before I perceived a Piece of a Chariot, and half a Wheel in the shape of a Star; this, I thought, must be the Chariot of the Sun, as being not much unlike it.

This Work thus seeming old, and yet the *Tomb* with all it's Ornaments as new as if just set up, I thought it must have owed its Preservation to some heavenly Influence. I was so entertained with viewing it on all Sides, that I was wholly taken up with it; without reflecting, that as Fortune favoured me, I ought to hasten to other Things of Consequence before it grew too late; yet I resolved, tho' I stayed all Night, not to leave the delicious Place before I had exactly designed, in my Pocket-book, every Thing remarkable in it. I then went ten or twelve Steps forwards from it, in order to have a full View of every Thing thereabouts; and sitting down, there opened a *perfect Ordonnance*; for, on seeing the Trees behind and on one Side of the decumbent Nymph, and on the other Side an easy Ascent with a small Cottage in a low Ground behind it, I could not but observe how elegant and becoming all the By-works kept themselves: The Trees behind the *Tomb* appeared dark, and thereby flung it off strong and brightly; the Objects on each Side appearing faint. Further on, I discovered a small Bridge; and in the Offskip, some Hills, &c. all which I presently sketched and shaded; marking for Shortness of Time, with Letters or Figures, the Colours of the Stones, and their Tints, together with the Lightness and Darkness of one Object against another, and also against the Skv.

Having done with this, and walking further on the right Hand, I came to a very *large and weighty Bridge, of one Arch*, which had an exceeding great Span ending, in the Crown, in a Point. This Opening discovered an even Plain, reaching almost to the Horizon, with Cottages and Houses here and there, in a Village-like manner: They were not meanly boarded and plaistered like ours, but regularly built with Stone, tho' plain and without Ornament. This Bridge came from behind the Trees on the right Hand, and preserved a Communication over the Road, with an high and large Rock on the Sea-shore: It was possibly placed here for the Sake of a dry Passage to the other Side in case of Floods.

Going under this Arch, I found myself in the open Field, near another sort of common Buildings, which, at a Distance, I could not perceive, on Account of some intervening Trees. These were *Herdsmen's Habitations*, and built with mean Materials, yet in a fine manner with respect to Art. Some stood on Ground-fills, others went up two or three

three Steps, but the Generality of them had their Entrances even with the Ground. Some had square Doors, with circular Windows over them; or else round Frames, stuck instead of Basf-relief, with Rams, Ox, or Goats Skulls, cut in white Stone, according to the Condition of the Inhabitant. The lower Windows were in Form like the Doors, and a Diameter and half higher than wide; or else, twice the Breadth in Height. The upper Windows of such as had two Stories or small Garrets, were mostly round. Some but single-storied, had Compass-headed Doorways; and over them, long Octangular Windows; and if any smaller over them, they were square. The Roofs were generally flattish, and tiled for bringing off the Water forwards. Some, in my Opinion, much excelled others in Grace; having over the Doorways, small Balconies with Compass-doors into them, and the Windows on each Side square and equally high; and over them, round ones again. On each Side of the aforesaid Doors or Entrances, were made in the Walls, square Vent-holes, like Niches contracting inwardly, and cross-barred with Iron. The Pediments were *Doric* or *Ionic*, and of whitish Stone; the lower Story grey, and the rest Free-stone; some were painted light-reddish, others white Free-stone or grey. Some Doors had Pillars or Seats on each Side. Some Houses I saw also joined with Walls, wherein were round Holes. Here and there appeared large Gates, as of Neat-houses; one was open, and seemed to be like a Place covered in; most of the Windows had wooden Shutters, which hinged on Top, and kept open by Sticks. Those Houses, to secure them from the Overflow of the River running in the Neighbourhood, stood much above the Level of the Way. In fine, I omitted no Remarkable relating to those Country People's manner of Dwelling.

Somewhat further, and without this Village, I came up to a *round Temple*, having a lofty and elegant Frontispiece. It was ascended by a Flight of ten or twelve Steps, with a Free-stone Ballustrade on each Side, adorned with two Sphinxes, facing each other, which were headed with Caps and bodied with Housings or Coverings, after the *Antique* Manner. Landing on these Steps, I came up to a Portico, fronted with eight Columns, Entablature and Pediment of the *Ionic* Order; the Pediment had a fine intire Basf-relief, not much rising. The Columns were continued round the Temple, two and two together, resting Plinths and Basements.

Over their Ornaments ran a Gallery, divided into Parts by Pedestals, whereon stood fine Statues, one answering each Pillar. Behind the
Bal-

Ballustrade of the Gallery ran up Pilasters of the *Corinthian* Order, two and two together, and between them large Windows, finely wrought according to that Order, as was the Frize and Cornice with grave Foliage, Modillions, &c. On this arose an open Dome, inclosed with a close Ballustrade, covered in with a Compass-roof, whereon was set a Sun.

Tho' I was not much conversant with Architecture, yet I perceived a very regular Disposition in this Building, which, among these adjoining, also orderly and beautiful, loftily and magnificently distinguished itself; appearing like a precious Stone set in Enamel, tho' neither had other Ornaments, than simply those of the Order. The contiguous Houses were low and extensive, with high Chimnies or Towers, yielding, in my Opinion, a fine *Decorum*. Behind these stood a close Plantation of Trees, mostly Pines and Cypressess, which added no small Lustre to all this Stone-work. On each Side of the before-mentioned Steps was a *Fountain* or *square Bason*, adorned with two pretty large Lionesses, couching on Pedestals and spouting Water.

Thus I fancied I saw this glorious, lofty, and especially *Painter-like Sight*: When we come to treat of *Architecture*, and the Choice of *Beauty, within-doors*, I shall be at the Trouble of stepping into this *Temple* to describe its *inward Wonders*.

Oh! How comfortable is the Shore after a Tempest! What a Difference is there between a lovely Sun-shine and a gloomy Night! Between fresh and lively Youth and stale old Age! *Love* solaces in Gardens of Pleasure and beautiful Palaces; but *Envy* lurks in desolate Wildernesses, among the Rubbish of Things which it defaces: Abandon then, true and young Artists! your blind Zeal; *Beauty* does not triumph, nor is here attended with what is *deformed, spoiled, fouled or broken*, but takes up with *Things simple, or less beautiful without Defects*. Wherefore I think, that these two Kinds of Beauty differ as much as the verdant and delightful Summer, and the dry and barren Winter. Who, in building for Pleasure, would make a Patch? Or, in making a Garden, fill it with half-rotten Trees? He must be an unaccountable Man who seeks Delight in a desolate Wilderness. Is it not then evident, that those Men have vicious Tastes, who endeavour to *fetch Beauty out of Deformity*. A Princess sufficiently shines among her Ladies by her State and costly Attire, without setting off her Lustre by a Comparison with a Swineherd. When we meet with *fine*

Marble Statues, are they not preserved with Care from ill Usage, and the Injuries of Time; tho' the latter spares nothing? For

Gutta cavat Lapidem, non vi sed saepe cadendo.

But *Probability* ought to be observed in all Things; that we need not inquire what is Modern or Ancient, without being therefore broken or over-foul; since Stones much handled will become smooth, yet without Damage; and why should a Man be made a Judge of what is beautiful and fine, who came from a foreign and wild Country, and never saw Beauty.

In Opposition to *true Beauty*, let us now represent the other Sort, and leave the Point to the Determination of the Judicious.

CHAP. XVII. *Of Things deformed and broken, falsely called Painter-like.*

CHANGING the Scene, we shall now consider what is also, tho' unjustly, called *Painter-like*; and this, in an imaginary Way, like the preceding.

In walking, I saw a *large Gate, the Door whereof was broken to pieces by an huge Oak blown down against it.* Creeping through it, I found myself as in a *strange Country*, so very rugged, desolate and rocky, without Paths or Roads, that I knew not where to walk; the Ground was no where so even as to rest on. Here I saw the Fragment of a Column; yet lying so obliquely that I could not sit on it; near it, lay a Piece of a Frize and Cornice, with an End sticking up; and not much further, was another Stone, pretty level, but in a Morass abounding with Vermin. I nevertheless endeavoured to get upon this last Stone; and then, with my Cloak under me, laid myself down upon it: Which I had no sooner done, but some body called — *Hark ye; go from it; you lie in my way.* — I, not dreaming any Person could be here, suddenly look'd back in Surprise, and saw a young Man sitting on an Hillock, who, as he said, was drawing after the Stone I laid on. But, on Recollection, he again called out, that if I would stay there but half a quarter of an Hour, I should do him a great Favour. This I consented to, not without asking him, What he was going to do with such paltry Fragments? He answer'd, — *They are*

are the finest Things in the World to introduce into our Pieces. When I have such a fine Parcel as that Piece of a Column, and this Water before me, with the Addition of a Stamp of a Tree, and a small dark Offskip behind it, they together immediately compose a perfect Ordonnance. Oh! you cannot imagine, how extraordinary and full of Variety these Objects are. This is the finest Place on Earth for a curious Artist: All is Painter-like: Every Thing lies so loose, pretty and wild, that few good Masters would refuse coming hither to design these Wonders; and nothing but the present high Wind hinders their being here now. Upon this Prattle, I viewed him from Top to Toe; he sat all in an Heap, with a Board in his Lap, and a small Ink-horn, and a magnifying or Spectacle-glass in his Hand; on his Head he had a Night-cap almost down to his Eyes, with his left Leg over his Hat, possibly to save it from the Wind; a small Light, coming from between the Trees, shone on his Lap. Poor Man! thought I, how feelingly you can talk of what is Painter-like; and what Satisfaction you must find in those Things; if there be any more Artists of your Stamp, this must be the place to find them in. The Truth is, the more I viewed him and heard his Talk, the more I blamed my own Judgment for not discovering such Beauties as he did. Now, perceiving he had done, I went towards him to see his Work; but before I could come up to him, he had packed up his Alls, and was gone another Way. Behind the Trees, near the Place where he had been sitting, I found another Spark, who stood and drew after a small Rivulet full of big and little Clods of Earth and Pebbles; which he neatly designed on Drawing-paper, and marked with their different Colours. His whole Porto-folio was full of such Painter-like Trumpery; such as, muddy Water, decayed and broken Stones, Pieces of Wood, barren Shrubs and Bushes, rough Grounds, Toads, Snakes, &c. I asking him, What Branch he made his Study? He answered, that he had not yet practised any; but hoped, if he could get all those Things, and perform them well, to become a good Landskip-painter; for, said he, those Objects are so uncommon, that the best Masters give themselves the Trouble to seek them: But, continued he, I cannot but wonder, that some search here and in other Places, and can scarce find a Piece to their Goût, nay, often return without doing any Thing; when I, on the contrary, discover a thousand Things, both delightful and useful; wherever I cast my Eyes; were I to design every Thing I meet with, I should have Work for many Years. Look there, said he, yonder is one of that Tribe, prying about; I have not yet seen him sit down any where. — I thought within myself, that it

was strange, any Man should run about in Error in so wild and desolate a Place.

Going on, I came to a *large and hideous Rock*, split through, and having one Part hanging forward full of sharp Angles, open Hollows and Cuts, over-run, here and there, with Moss and barren Shrubs. On the right Side, was a deep morassy Valley, going off very steep, and on the left appeared an inaccessible *ruined Building*, like an Heap of Stone, swarming with Adders, Snakes and other venomous Creatures: Behind me the Ground was so uneven, full of Ups and Downs, and pathless, that I thought it impossible to get from the Place. On the Point of returning back, I saw a Man creep, on all four, out of one of the Holes or Hollows of the Rock, and thereby cleared a Passage for me. This Man told me what wonderful Things were to be seen on the other Side; but I was scarce crept half through, before I heard a frightful Thunder-clap, which shook the whole Rock; wherefore, redoubling my Speed, and being got through, I found, that the Top of the Rock was tumbled over the right Side; which made me suddenly retire from thence, fearful that another Part might fall upon me. What also raised my Aversion, was, the Sight of a *Tomb crushed to Pieces*, and almost sunk into the Ground; and near it, lying a Piece of a *large Trunk*, of white Marble. I could perceive, by the Base, that it had been a *Term*; and being curious to know, what might be hidden behind it, I got on the Tomb, and saw, through the Trees, downwards a frightful Pool. I therefore took to the left; where I thought the Ground was more level: Three or four Steps from thence, I saw a white Paper fluttering before me along the Ground; and after it a Blue one, somewhat larger; both which I ran after and took up. The blue Paper appeared to be a Drawing after the aforesaid Tomb, when intire and standing, which made me judge, that he must have been a good Master who had thus improved it in the Draught. Possibly, thought I, he is hereabouts. My Conjecture was not groundless; for, stepping a little further, I found the poor Wretch lying under a *large Oak* which had been thunder-struck; the Stem was cleft from Top to Bottom, and a large Limb lay across the Man's Body: His Porto-folio lay near him, emptied of all his Drawings. This Sight affrighted me; and approaching near, I heard him sigh: He, perceiving me, called out presently for Help: I cleared the Limb from off his Body as well as I could; whereby, and after much Pains, he disengaged himself from the Leaves. He was, to my Wonder, no where hurt, save a little in his left Hand, yet of no Consequence. I returned him his Papers, and asked him,

Whether

Whether he had seen the Tomb in the Condition wherein 'twas drawn? He answered, he had: When, going to shew it to me, he, in Amazement, started back on finding it in Ruins. *Oh! says he, does this lye also tumbled down, and my Drawing scarce finished!* We then went together further up, towards the left, and regained most of his Papers. He told me, that his Companion had left him, and run away on the Approach of the Storm; which induced me to think, he was the Person who came creeping on all four through the aforefaid Hole. On our coming down, we found many already drawing after the *broken Tree* under which the good Man had lain, with the utmost Application; 'twas *their unanimous Opinion, never to have seen a Tree more Painter-like.* This talk surprized us both. He shewed them his Drawing, and said, that the Tomb was the only Object he found intire thereabouts; and, this being demolished, there was nothing left to please him. But this they scoffed at and answered him, that such Things might easily be made out of one's Head, or found in Prints. In short, 'twas great Diversion to me to see one as hotly clambering up one Place, and another creeping through some Hole, for the sake of designing the Rock and Tomb tumbled down, as if they were going after Treasure.

Taking Leave of this Person, I pursued my Way: But was obliged, for the sake of a *ruinous Fountain*, the Vases, Mouldings and other Ornaments whereof lay across and stopped the Way, to take to the right Hand. On the *Remains*, adorned with Bas-relief, I found not one intire Figure, every thing being excessively mouldered, fouled and over run with wild Plants and Shrubs. Its Basen lay awry, with a Corner sunk into the Ground, broken and full of Earth or Mud. A Boy, who had been sitting there, came and asked me, Whether I could not tell him, which Part of this Heap of Stones was the *most Painter-like?* *I have been long making a Choice, says he, of something good out of it, but the Number confounds me; the Parts are all so broken that I cannot find so much as a whole Hand or Foot:* I have, shewing me his Drawing, *pitched upon this among them, with much ado.* I believe verily, there was not such another undamaged Bit in the whole Ruin, tho' of little Consequence: It was a Plinth with the right Leg and Foot of *Apollo*, wanting the great Toe. He said, that he, with eight or ten others, had been drawing every thing after the Heap, except this Fragment; the Foot of which was not, according to their Fancies, broken enough. I comforted him with saying, that he had picked out the very best thing of all, when he owned, that he made the Choice through the Persuasion of another, who was now gone away, to whom the Leg, by
means

means of the Sandal and Straps, was not unknown. This Boy, I thought, ought to be set in a right Way; and his Simplicity pleased me.

Turning then to the right Hand, as I have said, I came into a *dismal Place*, which, by the Largeness of the Pavement, and Arch-work supported by great Pillars, seemed formerly to have been a *Palace*. It was here so lonesome and gasty, that I was seized with a cold Sweat; wherefore I mended my Pace, in order to get out of it, and being got to the other Side, and ten or twelve Paces from it, I found myself again at the Lake before mentioned; near which lay a shattered Tomb, with the Corps half tumbled out. The Head and one Arm rested on a large Root of a Tree lying near it; the Lid was almost slid off, and just on the Totter; and a Snake, from underneath, was creeping into the Tomb! A Sight frightful enough.

The Sun, now on the Point of setting, darted his refulgent Rays between some heavy Clouds; the Sky was moreover dark Blue, and on the Horizon yellowish-striped; which, along through the Trees, strongly glittered in my Eyes. I saw a grave Man carefully designing this Sky in Colours. In passing by, I said to him, ——— *Sir, you have met with a fine Sight; that's a true Italian Sky: Yes; says he, I am very sensible of it: ———* Stepping further, I heard another Thunder-clap; and the Tempest increased: Which obliged him to pack up his Tools, and go off, and made me resolve to be at Home before Night.

Now, I leave it to the Judgment of the Knowing and judicious Lovers, to determine, which of my two Representations is to be accounted *Painter-like*? I have sufficiently expressed my Sentiments touching them. But it is to be lamented, that *Tyros*, in their youthful Ardour, are infected with this Poison; and made to believe, that in *Thunder and stormy Weather they must run abroad, to design such Mischances and Defects of Nature*, at the Hazard of their Healths and Lives; tho' not able to chuse out of them the *most beautiful*, for want of Judgment to know *what is good*, and, by some Additions, to *supply Defects*. These Things are the Pastimes of great Masters, but the chief Study of the less Knowing. Be therefore, docible Artists! not so intent in gaining your Embellishments with so much Trouble; and, by slighting Principals, to think ye can have them by rote. Such a Method will rather lead ye into Doubts, than bring ye to Certainities.

In

In order then to qualify the Judgment to make a good Choice, Recourse may always be had to the *Remains* of those great Masters, *Raphael*, *Poussin* and many others, to enlighten us by imitating their illustrious Examples.

The End of the Sixth Book.



T H E



T H E
ART of *PAINTING*.

B O O K VII.

Of PORTRAITURE.

Emblem. Touching the handling Portraits.



NATURE, with her many Breasts, is in a sitting Posture. Near her stands a *Child* lifting her Garment off her Shoulders. On her other Side stands *Truth*, holding a Mirrour before her, wherein she views herself down to the Middle, and is seemingly surprized at it. On the Frame of this Glafs are seen a gilt *Pallet* and *Pencils*. *Truth* has a *Book* and *Palm-branch* in her Hand.

CHAP. I. *Of Portraits in general.*

SINCE we meet with no Precedence in the Art, nor pretend to insist on Ceremonies, we shall treat of Things as they occur to us, and as clearly and profitably as possible.

But first, give me Leave to say, that I have often wonder'd, how any Man can prefer Slavery to Liberty, and, by departing from the Essence of the Art, subject himself to all the Defects of Nature: I speak

Speak of such great Masters as *Van Dyk*, *Lely*, *Van Loo*, the old and young *Bakker*, and others, who, tho' possessed of great Talents in the Art, postponed what is noble and beautiful, for what is more ordinary and common. The Truth is, and we have seen, that sooner by this Means than others, Men have obtained the Honour of gold Medals and Chains, &c. Nay, the Liberty of prescribing Laws to Princes; staring them in the Face; drawing their Pictures, and many other Privileges, whereby they have acquired great Riches. What an unheard-of Reward did not *Apelles* receive, when *Alexander* gave him his dear *Campaspe*, in order to save the Life of that great Artist, by satisfying his Love, inflamed by drawing the Picture of that Beauty! When I consider these Things I am surprized, that all Painters do not give in wholly to Portraiture; since now-a-days Money is preferred to Learning, Lucre to Virtue, and Honours dispensed to Men in Proportion to their Riches. But, leaving this Subject, we will proceed thoroughly to consider every thing relating to that Branch of the Art.

As in Musick and Singing a good Ear is requisite, so in Portraiture it's impossible to excel without a good Eye; such an one, I mean, as is governed by sedate and sober Sensation, and not by Self-love or Passion. Next, is required a *regular Design*, containing an exact Proportion or Division of the Parts, not only of the Face, but of the whole Body, that the Sitter may be known by his Picture; which may be most agreeably done by *mixing the Fashion with what is Painter-like*; as the great *Lely* did, and which is called the Painter-like or antique Manner, but by the ignorant Commonalty, the *Roman Manner*.

Next, we must be thoroughly judicious in the *graceful Choice of the Light*; and the *Place* where the Person is to sit, that the Face may appear to the best Advantage; and then the *Body* is to be disposed to the *most natural and becoming Posture*.

The next Business, and which gives it the greatest Lustre, is, the *Colouring*; that each Person and his Parts may have their *proper Colour*, and such as appears in his daily Converse, not such as proceeds from extraordinary Emotions. Let the Artist beware of inclining to any *particular Manner*, like some, whose Work is thereby better known to be theirs, than the Friends of the Sitter know the Picture to be his.

As for the *Choice of Light*, in order to apply it most advantageously for the Benefit of either Sex, it's certainly a Matter of great Mo-

ment; since the fair Sex commonly partake of more Delicacy and Grace than Men, so they must have a Light as beautiful and agreeable as their Persons.

But 'ere we proceed further, it will not be improper to look into the *Origin of Portraits*, in order thereby to shew the Aim of those who cause themselves to be drawn, and the Profits which Masters get thereby.

The *Ancients* used to cause those, from whom the *Common-wealth* had received extraordinary Benefits, either in War or civil Affairs, or for Eminence in Religion, to be represented in Marble or Metal, or in a Picture, that the Sight of them, by those Honours, might be a Spur to Posterity to emulate the same Virtues. This Honour was first begun with their *Deities*; afterwards it was paid to *Heroes*, and of consequence to *Philosophers*, *Orators*, *religious Men*, and others, not only to perpetuate their Virtues, but also to embalm their Names and Memories. But now it goes further; a Person of any Condition whatsoever, have he but as much Money as the Painter asks, must sit for his Picture; this is a great Abuse, and sprung from as laudable a Cause.

In *Noblemen* indeed 'tis a very commendable Custom; because, being descended from great Families, the Lustre of these ought to shine, to encourage their Successors to keep up their Glory, and to prevent fallying it by unworthy Actions.

As for a *General*, or *Admiral*, who has died in the Bed of Honour, Gratitude, I think, obliges us to raise a Monument to his Glory, and to animate brave Souls in future Times, to imitate his Virtue. But what's this to the Vulgar; Pride only spurs them to it. The Rich do it, that their Children may boast of it; the Master of a numerous Family does it, that the World may know he is a Father; he who has fired a Magazine of the Enemy must be drawn, with this great Action, tho' perhaps there was no body to hinder him. Has a Citizen's Wife but an only Babe, he is drawn at half a Year old; at ten Years old he sits again, and for the last Time in his twenty fifth Year, in order to shew her tender Folly; and then she stands wondering how a Man can so alter in that Time; is not this a weighty Reason? A reproveable Custom, if Painters did not gain by it. But again, Portraits are allowable, when a Lover is absent from his Mistress, that they may send each other their Pictures, to cherish and increase their Loves; a Man and Wife so parted may do the same.

But

But to return to the original Matter; I must warn the Artists not to give in too much to what is common; or humour ignorant People so much, as not to reserve to themselves some Liberty of doing what they think proper for the sake of Reputation: Surely, this cannot be strange Advice; for a Master, who prefers Money before Art, has no more dangerous a Rock to split on, since the ignorant Multitude usually insist to be drawn according to their own Whims. One says to a good Master, — *Draw me thus or thus; let me have one Hand on my Breast, and the other on a Table*; another must have a Flower in his Hand, or a Flower-pot must be by him; another must have a Dog, or other Creature, in his Lap; another will have his Face turned this or that Way; and some, who would be drawn in the *Roman Manner*, must be set off by a Globe or Clock on a Table, whether such Ornaments be proper, or not: On mentioning the *Roman Manner*, I find that it signifies, a loose, airy Undress, somewhat favouring of the Mode, but in no wise agreeing with the ancient *Roman Habit*.

But many other Inconveniencies attend Portraiture; as first, the Ignorance of those who sit; for some of them, having no right Notion of their own Mien and Shape, often refer the Judgment of a fine Portrait to the Eye of a Child, or Servant; and what they say, Monsieur and Madame believe, either to its Praise, or Discommendation.

A second Inconveniency arises from a wedded Inclination which any one has to such and such Objects; judging, as they like or dislike, not only of Pictures, but even the Life itself; for, tho' they may be afraid to pass Sentence on a fine History, or Landskip, yet a Portrait must not escape them, as thinking it within the Reach of their Capacities.

Thirdly, we find many Artists never pleased with other Men's Works, but, being full of themselves, despise every thing they see, tho' as good as their own; and this perhaps on no better Bottom, than a Pique against the Artist's Conversation, Talk, Dress or Money; or else because of his greater Fame; and yet, if ten Persons happen to applaud a fine Picture of this Eye-fore-Master, they will, at that Juncture, chime in with them, to screen their Prejudice. And, on the contrary, if but a single Person afterwards find fault, they immediately turn the Tables against ten others. Again, if a Piece of their Friend be brought on the Carpet, tho' never so faulty, they will applaud and justify it at any rate, tho' against their own Convictions of Conscience. But this partial and prejudiced Humour is most prevalent in those who know least.

A fourth Set of Men are those, who, being always of an uneasy Temper, dislike their own, but applaud every thing other Men do: These indeed are not so noxious as the former; because they only hurt themselves, whereas the others hurt every body.

Fifthly, there are a prejudiced Set of Men who find no Taste, but in easy and grave Airs and Postures; others in stirring and hurrying ones; others in strong and violent ones; some think, that Women's Draperies ought to be loose and soft; others will have them of Velvet or Sattin, or else party-coloured; this thinks, that a dark or brown Ground best sets off a Figure; another chuses a Landskip, or green Curtain, right or wrong. Are the Colours beautifully chosen, the Picture smells of them; are they broken, they seem muddy and foul. How can a Portrait please so many Opinions? It is not like an History full of Figures, where we can introduce Variety of sedate and stirring Action, more or less beautiful Colouring, loose or set Draperies, dark or light Grounds, &c. Because this is but a single Figure.

Our Business then, must be to find a Way between this *Scylla* and *Charybdis*, to enable the Artist to paint a good Portrait; for he who makes due Reflection on every thing, can prepare himself to overcome the aforesaid Difficulties.

CHAP. II. Of the Defects in the Face and other Parts.

THE Defects which are seen in Nature, or in simple Life, are threefold.

1. *Natural ones.*
2. *Accidental ones.*
3. *Usual ones.*

The *Natural ones* are, a wry Face, squint Eyes, wry Mouth, Nose, &c.

The *Accidental ones* are, Loss of an Eye, a Cut on the Cheek or other Part of the Face; Pits of the Small-pox, and the like.

The *Usual ones* are, those Habits to which we accustom ourselves from our Infancy; to wit, Contraction of the Eyes and Mouth, or Closing or Gaping of the latter, or drawing it in somewhat to this or that Side, upwards or downwards, &c.

As for other bodily Infirmities, how many have wry Necks, Hunch-backs, Bandy-legs, withered or short Arms, or one shorter than the other;

other; dead or lame Hands or Fingers? Among these, some are unavoidable; and others may be either left out, or handsomely hidden. The *Necessary ones* ought to be seen, because they *help the Likeness*; such as a wry Face, Squint Eyes, low Fore-head, Thinness and Fatness, a wry Neck, too short or long a Nose, Wrinkles between the Eyes, Ruddiness or Paleness of the Cheeks, or Lips, Pimples or Warts about the Mouth; and such like; among those which may be *hidden or left out*, I count a blind Eye, a Wound, Wen, Mole, Pits of Small-pox, too many Pimples, &c. a red, blue, or hairy Spot; as also habitual Usages; such as hanging Lips, Pinchings or Drawings of the Mouth and Eyes.

I think also, that the *common and usual Dress* of a Person is a great Addition to *Likeness*; for no sooner is the Dress altered, but the Look does the same, and shews itself either more or less pleasing and agreeable; and thereby the Person becomes more or less known: To obviate which, I advise the Artist above all things to get first a *true Likeness of the Face*, and paint it to the Sitter's Satisfaction; and then he may freely manage all the rest as he thinks fit, and thereby get Honour and Commendation; since the Life itself, in such a Dress, cannot any more alter.

The Painter should likewise discover and know, as much as possible, the *Nature and Temper* of the Person sitting, and in what Circumstances lies his favourite Pleasure; that he may, when sitting, be entertained with Talk pleasing to him, and his Air thereby kept steady and serene, and his Posture natural and easy; avoiding every thing tending towards Sorrow, or frightful Relations; for these are apt to ruffle the Mind, and so to discompose the Face, that it cannot easily be got right again: But if the Sitter himself do, by his Talk, discover his own Bent, the Painter ought to humour it to the last, whether it be jocose or moderate, without Exaggeration or Diminution; yet with such a Variety, as not to prove tiresome, and make the Face alter. He who cannot thus manage and furnish out a Discourse, will be the longer 'ere he hit the Likeness: Some will even sit three or four Times, and each Time with a different Air; and were they to sit ten Times, I fancy something new would still offer.

Another Hindrance may be, that Painting-rooms are often hung with such smutty Pictures as frequently put Virgins to the Blush, or alter their Countenances. But tho', for Improvement, fine Pictures are necessary to be always in View, yet, in a Painting-room, there ought not to hang the wanton Picture of *Mars and Venus catch'd by Vulcan*;
or

or *Diana's Bathing*, tho' done by *Van Dyk*; or *Joseph and Potiphar's Wife*; for tho' these may hang in a Corner, yet when the Eye has once catched them, it will retain them; because their Ideas make continual Impressions on the Mind, even against its Will; and therefore the bare Remembrance of such Things must put a young and chaste Virgin to the Blush. Must it not create a Longing, to see a Picture of two Beggar-boys fall greedily on ripe Fruit, the one eagerly biting a Piece of fresh Melon, and the other, a Bunch of Grapes, with the Juice falling down his Chin on his naked Breast? The Room then should be hung with every thing modest, as fine Landscips and Flower-pieces, which will amuse the Sight without disturbing or tiring the Mind, or altering the Countenance; fine Portraits also will animate a Sitter to keep him serene, and make him emulous of their Airs: A large Looking-glass may be likewise of Service, if so hung that the Sitter can see himself in it, for, thereby discovering any Disagreeableness in his Look, he will correct himself, in order to have as good an Air as he desires; and by such Methods as these a Painter may become great.

We will now proceed to consider, how many Mistakes some Painters commit in relation to the first Observation of *natural Defects*; these endeavour, to their utmost Power, to express punctually the Deformities and Defects of a Face, without Scruple, to wit, a blind or squint Eye, or the like, tho' they know that 'tis an Enemy to Grace, and on no other Ground than a false Belief that it creates a greater Likeness. But who loves to be reproached with his Defects, when they can be artfully hidden? What would become of *Grace*? which teaches, that a Painter should make as *beautiful a Choice* as possible; which these Blemishes obscure: I think therefore, that we cannot lay too great a Stress on what concerns the *Make, Position and Turn of a Face*, that the Eye be not offended with Blemish, or Deformity, or the *Posture look disagreeable*.

How monstrous is the Picture of a certain Admiral, who seems to stab himself with his Staff of Command, and has a defective Eye turned directly to the Light; because, according to the Saying, he is best known by it: Would not a more Profile-view have suited him better, or to have flung the Side with the blind Eye into Shade? Would it not be ridiculous to paint the Duke of *Luxemburgh* in Profile, to represent him the better, and that his Hunch-back might be the more visible, for no other Reason, than that most People knew he had one?

Nature abhors Deformity, and we cannot behold it without Aversion, and a quick Turn of the Eye from it; a squint-eyed Person cannot see himself in a Glass without inward Trouble; especially one of the fair Sex, who, in other respects tolerably handsome, cannot bear to see an Instance of her Deformity in another, but will bashfully look off or down to the Ground; how much worse then must it look in a Picture? The Life may be sometimes seen on an handsome Side; which, in an ill chosen Picture, we can never expect: Whence it's natural for one, who has a Blemish or Defect in an Eye or Cheek, always to turn the best Side to the Light; in short, we do not desire to do any Thing, walk, stand, sit, talk, but with a becoming Air: Have we sore Eyes, we hide them under our Hats; or if a lame Hip, we endeavour to walk briskly; have we some Humour or Pimples in a Cheek, we either hide them with a Patch, or paint the other Side like it; have we bad Teeth, we keep the Mouth shut; or a lame Hand, and hide it not under our Coats, or in our Pockets. If Nature acts so, how can such Defects please in a Picture? Such a *Flattery* then, as is agreeable to Art, is not only allowable, but commendable, especially when the Sitter is so disposed in Posture that the Painter himself cannot perceive it.

Ask any one who wears a Piece of black Silk over an hollow Eye, whether he desires to be drawn from that Side; I believe not: A Person with a wooden Leg cares not that the Deformity should appear in a Picture; such an one ought to be drawn in half Length only; but if the Heroe insist upon the introducing such a Leg, on a Supposition that 'tis an Honour to have lost a Limb in his Country's Service, the Painter must then comply with his Desires; or else contrive it lying on a Table covered with red Velvet: if he desire it after the Antique Manner, it must be contrived in a Bass-relief, wherein the Occasion of it may be represented; or it may hang near him on a Wall, with its Buckles and Straps, as is done in Hunting-equipages; or else it may be placed among the Ornaments of Architecture, to be more in View: But what Praise or Advantage will an Artist get by this, when a judicious Master sees the Picture? He may perhaps plead in Excuse, that the Sitter would have it so: This indeed I cannot argue against; because we usually say to whom we employ, — Do as I would have you, right or wrong: We have an Instance of a Gentleman, who, being drawn in Little, and comparing the Smallness of the Eyes with his own, asked the Painter, whether he had such? However, in Complaisance, and for his Pleasure, he desired that one Eye at least might be as big as his own; the other to remain as it was. A sad Case! a miserable

ferable Subjection! for tho' we cannot compel others to be of our Opinions, yet I pity those who must submit to Incongruities. But, not to dishearten the Artist too much, we will proceed to

C H A P. III. *The Observables in a Portrait, particularly that of a Woman.*

SELF-CONCEIT and Self-love seem natural to all, but especially to the Female Sex; who, whether their Pictures are drawn on their own Accounts, or through the Desire of others, imagine they deserve such Homage; nor stops it here, for altho' they may possess a tolerable Share of Beauty, yet that's not satisfactory enough; they must be flattered, and their Pictures painted in the most beautiful Light; and unhappy is the Painter who abates but half a Dram of such a Beauty.

For these Reasons the Master is obliged to have a principal Regard to *Light and Colour*; but to the *Light chiefly*, since it's well known that nothing gives greater Offence to ignorant People than Shades, and still more, when they are strong and broad: They believe they speak to the Purpose in objecting, — Well, how can it be possible that my Neck and Cheek should have such large Shades; when I daily consult my Glais, and find my Skin all of a Colour and White? And then the Painter is blamed: But are not such Reasons weak and absurd? Since if a Man, how tenacious soever, meet another, who, by long Absence and Alteration of Dress, is got out of his Memory, he will naturally turn him to the Light, in order to know him and his Features. This Conduct has been wonderfully observed by *Barocci* in his Picture of *Mary*, paying a Visit to *Elizabeth* when big with Child; in which, by his Method of placing the Figures, and the Attention of the Faces, we seem to hear them talk, looking earnestly at each other.

I think those Masters have made the best Choice, who have chosen a *Front-light*, and thereby kept their Colours most natural and beautiful; since this Light is certainly most advantageous, whether the Picture hang against a Wall, or where else: But here seems to arise a Difficulty, since we formerly said, that we ought to fix a certain Place, and the Point of Sight and Distance, and to dispose the Light so as it can fall on that Place; to which the Answer is easy; Portraits

traits have no fixed Place; as we shall further shew in another Chapter, as also how far and on what Occasions we must confine ourselves to that Rule.

The best way to settle this Point is, to follow those who have chosen their *Light almost fronting*, and, as before said, *such a Colouring as naturally appears to the Eye*, besides a good Choice: Since I think the Case of placing a Portrait to be the same, as that of curious *China*, which, whether it stand high or low, shews itself every where beautiful. My Reason for this is, that Objects, which have such a Front-light, have an exceeding, fine Effect, and great Relief, when they come against a dark Ground; and still finer, when the *Light* falls on them *somewhat from on high*, if the Sitter and some *Accidents* do not hinder it; in which Case, Reason and our Eye must best direct us. View but this Finess in a Posture painted leaning over an Hatch, or out at Window, and what great *Decorum* the Touches and Shades about the most relieved Parts cause in such an Object; as *Leonardo da Vinci* has well observed.

Of the Accidents, which I just now spoke of, I shall mention two or three; some Persons may be too long and sharp-nosed, or too hollow-eyed; for such a *low Light* is most proper; but where 'tis otherwise, an *high Light*: In this Manner a judicious Master ought to help the Defects of Nature, without adding to, or taking any thing from them: Yet, to the Sorrow of impartial Masters, the contrary is too much seen; for, as I have said, that History-painters chuse and follow what they have the greatest Inclination for, so it is with many Portrait-painters, their Work is better known by their particular Manner, than the Sitter by his Picture.

Permit me here to make a Comparison between those two great Masters, *Titian* and *Van Dyk*, with respect to the Judgment I have heard made on their Works: Of the latter it's said, that in the Design, Grace and Choice of a Portrait-figure he was the most skilful; nevertheless I've seen many of *Titian's* (who, in most Men's Opinions, has the greater Reputation) which seemed to me incomparable, tho' less agreeable: Here my Position, about the particular Choice of Masters, takes effect again; because I think, that the Defect in Agreeableness is peculiar to *Titian's* Country, and limits his Choice, and therefore he is the less culpable; when, on the contrary, our Region prefers what is gay and elegant, before the majestic and grave; and Likeness is the chief Object both of the Sitter and the Artist, every thing else being looked on as By-works and Ornament:

A poor Judgment methinks of People of Sense! For if a Portrait have not, besides Likeness, an agreeable Disposition, the little Knowledge of the Master will presently appear. It's true, that we meet with many odd Faces in the Life, especially among vulgar and clownish People, yet I say, that, be they ever so rude, *Agreeableness* should be observed in their Pictures. By *Agreeableness* I understand the Disposition of a Posture in general; as when the Face has an advantageous Turn more or less to the Light, up or down, in order to create handsome Shades, and to shun unbecoming ones; for every Face requires a particular Observation; one, an high Light, another, a low one; this a Side-light; that, an almost fronting one: I speak not yet of many other Requisites, such as the Sway of the Neck, Shoulders or Breast; or of a proper Back-ground; all which Considerations are essential to a fine Portrait, as well in respect to the Naturalness and Colour, as to the *Motion*: But of the *Light* and Back-grounds we shall say more in the next Chapter, and now return to our Comparison. Some think that *Van Dyk's* Paintings are but Water-colours, compared with *Titian's*, whose Pictures have so much Force in Colouring, Lights and Shades, that those of the other cannot stand in Competition with them, nay, that his Colouring is inimitable, and whereby that of *Van Dyk* appears faint and weak: A ridiculous Opinion indeed! However, that *Van Dyk* and *Titian* differ much in Colouring, I allow; but nevertheless think, that we need not run to the *Italians* to prove it, since, if the Stress lay in strong Colouring only, *Rembrant* need not give way to *Titian*: But whence arises the Mistake? Most Men chime in with those simple Judges who approve no Histories, Landscips, or Portraits, that are not painted in the *Italian* Manner. My Opinion is, that the whole Matter lies more in the Difference of Climates, than in the Handlings of the Masters; for let an *Englishman's* Picture hang near an *Italian's*, both handled with equal Skill, and each represented according to his Hue and Nature, there will appear a great Difference between them; the sweetening Softness of the *Englishman* will charm as much on one Hand, as the strong and glowing Colour of the *Italian* on the other: On which now of these two Pictures has the Master bestowed the most Pains? Are not both Praise-worthy, as having each expressed the *Character* natural to his Figure?

But not to go abroad for Comparisons, with respect to particular Climes, our own *Netherland* affords Differences enough: Two Brothers of the same Parents are born in the same Town and Hour; one of them is brought up to the Sword, and endures all the Fatigues of War,

War, and the Incommodities of Hail, Snow, Wind, Rain, Sun, Smoak of Salt-peter, &c. whereby his Complexion is altered, and becomes swarthy. The other Brother, contrarily, is educated in Saloons, fine Apartments and tender Conversations, by which means, Time cannot so much affect him; each sits for his Picture, to a separate and good Master: Now these two Pictures being brought together, will the Painter be censured for the Difference of Tints and Features? Or will it be objected, that Nature has not been rightly followed? Or that the Pictures are not like? An impartial Judge will determine that both are good and natural, and that each Master has duly mixed Art with Nature.

I have discovered a great Oversight in some Artists, which is, that when the Face was finished, they had no further Regard to the Life, but chose a Posture, at Pleasure, out of Drawings or Prints, without considering whether it suited the Person, and whether the Dress was proper to the Condition and Countenance of the Sitter; nay, whether the Head match'd the Body: Certainly, a great Heedlessness! For if a Body must be added, what more proper than *the Life itself*? And tho' the Layman be good, and helpful, yet it's not equal to the Life. Many disregard this, thinking they have done enough in hitting the Face: But all the while they are preposterously joining an airy Drapery to a sedate and grave Head, and a grave and stiff Dress to a merry Face. But further, the Hands are intirely neglected; if a Pair of fine ones can be got of some other Master, these are made Use of, without Regard to the Life, which may perhaps have short, thick and coarse Hands: How can these Things agree? Is it not almost the same as to dress *Flora* with the Drapery of *Vesta*, and *Vesta* with *Flora's*? Artists say, ——— We have the Prints of *Van Dyk*, *Lely*, *Kneller* and others for fine Examples; and as *Lely* has followed *Van Dyk* in graceful Action and Draperies, so we have a Liberty to imitate him, and others. ——— To which I willingly agree; but then we ought to do it on the same Footing as he did; in his Postures he has not meerly, and without Alteration followed *Van Dyk*, and still less without Judgment; as may be seen in his two celebrated Pictures of *Nell Gwynn* and the *D—— of P——*. The one, a wanton and buxom Lady, he has so represented; and the other, being a Widow, and more sedate, appears more modest.

By this Rule we must walk in the Use of those great Masters; but if Things be done without making Distinction of Persons, and their Conditions, the Artist will work to his Dishonour. He who steals thus,

may indeed call the Work his own, without Reproach ; none will object, as *Michael Angelo* did once to a Painter who practised it to Excess :
 ——— *What will become of your Pictures at Doomsday, when the Parts shall return to their own Wholes, seeing your Works are made up of stolen Pieces ?*

Moreover, in this Theft, we ought well to observe, how Masters best applied every Thing, with respect to Youth and Age, as well in Postures as Draperies and By-ornaments ; what suits an Alderman or Heroe ; a Merchant or Citizen ; Nobleman or Plebeian : Hereby we shall discover the Aims of the great Masters in thus managing these Particulars, and learn to imitate their Beauties in a sweet and agreeable Manner.

CHAP. IV. *Of the Choice of Lights, Draperies and Grounds in a Portrait; and of the Point of Sight.*

IN the preceding Chapter we have laid down as a Rule, that a Front-light is the best to be chosen, and the most beautiful, especially in the fair Sex ; and I think it the more necessary when the *Face* itself is also *chosen in Front*, because then the *greatest Force will fall directly upon the most rising, or relieved Parts* : But I shall now subjoin, that since the Life, however we dispose it, either from or near the Light, fronting or in Profile, yet supports itself, tho' the Light be not advantageously chosen, which a Portrait cannot do ; we therefore must needs, in order to make it appear as it ought to be, accommodate the Light to the Disposition of the Face ; for Instance, when the Face turns somewhat sideways, the Light must be adapted to it ; when it's quite in Profile, a Side-light will be best, because then a great Mass of Light remains together, to wit, in the Forehead, Nose and Cheeks, which are not broken by any Ground-shade, but united by the Roundness ; which shews us how to represent rising Nature, and causes a becoming Relief.

We see that many, without Difference, be the Figure in full Proportion, or in Little, give the Touches under the Nose so black and dark, that it seems as if a black Beetle were proceeding thence ; whereas it's certain, and Nature teaches it, that when the Light falls strong on the Nose, the Nostrils and their Ground-shades can never appear so black ; and yet some think, they've done great Feats in using Force and Strength, and will do it even in a fair and tender Face, and no bigger
 than

than the Palm of the Hand, altho' the deepest black should not have Force enough to shade the other Objects of a darker Colour, such as Hair, a Cloak or other Garment; by which Sort of Management the Face seems *to jump out of the Frame, and to desert the Wig, Hair and Garment*. We must not so understand, when we teach that the Face must have the main Light; we mean only, that all ought to keep due Order, that it may look natural. Each Colour of the By-work, ought, according to it's Lightness or Darkness, to have it's moderate Shade and dark Touches, as the Matter, it consists of, is either solid, or thin and transparent; and in Proportion as the Objects lessen, so must the Force of their Colours diminish, as shall be further illustrated in the following Chapter, to which for Brevity we refer: We see an excellent Example of this Management in the famous *Netscher's* artful Portraits, wherein he has judiciously handled the *darkest Shades, and Main-light-Touches, according to the natural Force of the Colour*.

For the better understanding of further Observables, I have found it proper to mention some other Particulars concerning the Disposition of Lights, according to Occasion, consisting in *Light against Dark, and the contrary*; and tho' every Thing thereby becomes relieved, and is set off, yet that is not sufficient; for the *placing of Colours* against each other on *suitable Grounds*; and a *Contrast in the Objects*, whether moveable or immoveable, is of great Consequence and Decorum: And altho' we have handled these Things at large in the *Book of Colouring*, yet we find it necessary, to recapitulate them here, with respect to Portraits, and the retiring Grounds or Vistos behind them.

Observe then, whether a fair and beautiful Face will become a light Grey, or lightish blue Ground; and whether a warm Complexion and strong Colouring against a glowing or yellowish Ground will please the Eye? I speak of the Face, not the Draperies, tho' both together make a Portrait: But let the *fair and beautiful Face* of a Woman be placed against a *warm Ground*, and then the light Parts will not only be thereby flung off, and look more agreeable, but the Shades will also be softened, and appear more tender; for it's unnatural, to force a fair and tender Virgin, who shews little or no Motion, out of her seeming Apartment; as some by their glowing Shades and Reflexions have endeavoured to do; whereby their Faces, on the shaded Side, look as if a lighted Candle stood behind them, which penetrated their Skin: This is as unnatural in the open Air, as within Doors.

This Example of a Woman is enough, to prove the contrary Conduct with respect to a Man's Face, according to the aforesaid Rules, touching

ing the Disposition and placing of Colours on suitable Grounds; namely, that the *strong* ought to be painted against the *weak*, and the *weak* against the *glowing and strong*; wherein is also comprehended Light against Dark, and Dark against Light.

Whence it's evident, that *Back-grounds* contribute very much to the charming Grace of Objects; nay, I dare say, that the Decorum mostly depends thereon: And tho' many imagine, that a dark or black Ground always becomes a Portrait, yet it's no Rule, since, as before has been said, *each individual Colour* of the Objects requires a *particular Back-ground*: Besides, if such Things were to be taken for Rules, the Art would smell too much of an Handicraft; for a dark Colour against a dark Ground can have no good Effect, and that of a white, or pale against it, will be too hard; therefore a Medium must be judiciously observed in both, that one Colour may suit with the other. In the *Draperies* the Conduct is the same; one Person best becomes light, and another, dark Cloths; Blue suits one, and Red, Yellow or Green, &c. another: The Artist must then take care not to force Nature, but help her as much as possible, and represent her always most beautiful.

If any one would know my Reason for thinking, that many Errors arise in this Part of the Art, it is, That the *Colours of the naked* receive more or less, or too much Force by the By-colours of Grounds and Back-ornaments: It fares with them, as it is said of the Camelion, who changes his Colour as often as he is placed by different Colours; tho' this is occasioned by his elegant and shining Scales, when, contrarily, the human Skin is dull and not shining: However, we shall find, that he, who paints a Portrait twice, and each Time on a contrary Ground, yet, with the same Temperament of Colours, will perceive a very great, nay, incredible Difference: As I have on several Occasions experimented in the Life; to wit, That when some Virgins were in a Room hung with Yellow, they looked sickly and grey, notwithstanding their fresh Colour; but contrarily, being in a Room hung with Violet, their Colours shewed themselves very beautiful; whence it appears that the Alterations are oftentimes occasioned by the adjacent Objects: Let him, who doubts this, make Trial of it in a Portrait, by laying a Ground, with Water-colours, on Paper, and after the Face is cut out, placing it against the Picture instead of a Back-ground. But, I think, there is a convenient Way of preventing the aforesaid Alteration; namely, by fixing against the Wall, behind the Sitter, a Garment, Cloth or something else of the same Colour, or near it, which we chuse for our Back-ground:

Back of
Foldout
Not Imaged



G. de Laireffe inv.

J. Cornisham sculp.

ground: Thus we may be sure of hitting the right Colour, and make the Painting look agreeable.

In order to represent an extensive Back-ground; and chiefly in a small Picture, be it an Apartment, or Landskip, some *Shadiness* should be contrived between the Figure and the Distance, as a Column, Curtain, Body of a Tree, Vase, &c. These Objects being in Shade, or of a dark Colour, the Lights falling on the Off-works, will not prejudice either the Face or Drapery, tho' both be light; but on the contrary, the Figure, as receiving the foremost and greatest Light, will thereby be relieved, and look more agreeable.

As for the *Draperies*, since they consist of different and various Colours, each of a particular Nature, and little agreeing with the Colour of the Face, they also require each a particular Ground, best suiting and uniting with it; to the end that, tho' differing among themselves, they may have a perfect Harmony with each other, so that the Eye be not taken alone with the Face, or the Draperies, Ornaments or By-works; but, by this sweet Conjunction, insensibly conducted all over the Picture.

It will not be improper to treat also about Easiness and Sedateness in Posture, opposed to Stir and Bustle; and the contrary: Namely, that the Picture of a Gentlewoman of Repute, who, in a grave and sedate Manner turns towards that of her Husband hanging near it, gets a great Decorum by *moving and stirring* Hind-works, whether by means of waving Trees or crossing Architecture of Stone, or Wood, or any thing else that the Master thinks will best *contrast*, or oppose the *sedate Posture of his principal Figure*: And because these are Things of Consequence, and may not be plainly apprehended by every one, I shall explain myself by Examples in *Plate LVII*, touching the Elegance and Harmony of Back-grounds with the Figures.

In No. 1. I represent a beautiful Face against the Light of the Ground; and the Drapery, which is White or of light Colouring, against the Dark of it; these Oppositions thus meeting, produce a sweet Mixture *above*, and *below* an agreeable Relief or Rising of the under Part of the Body; whereas, were it otherwise, the Face, as but a small Part of the Body, would look too sharp and disagreeable, and the under Part of the Body would have no Force.

In No. 2. Being the Portrait of a Man of a more warm and swarthy Complexion, we see the Reverse of the former, because his Colour, and that of his Dress are of a different Nature; yet the Ground is very ornamental, and each sets off the other.

No. 3. Shews a Man with a drunken Face of Red, Purple and Violet, and somewhat brown and darkish; which is set off by a white marble or light stone Ground, and gives it a fine Air.

In No. 4. Is an Example of the Contrast in Off-works with the Drapery of the Figure; shewing the Opposition of moveable Objects with fixed ones; for herein are seen rounding and crossing Folds against streight and parallel Off-works. And

In No. 5. Appears the Reverse; where the Folds hang streight and mostly downwards, and the Off-works cross them.

No. 6. Gives us an Example of the opposing Action and Posture of Bodies in two Fellow-portraits; for the Man, being on the Woman's right Side, turns his Face sideways towards her; his Body is fronting, receiving the Light from the right Side.

In No. 7. We see the contrary in the Woman's Posture; her Face is foreright, and her Body sways sideways towards the Man; she also is lighted from the right Side.

The Figures numbered 8 and 9 represent also, yet in a different Manner, the Contrast in the Motion; for the Woman, standing on the right Side of the Man, has a sedate Motion, and set and hanging Shoulders: But the Man contrarily is in an active Motion. And

No. 10. Shews a proper Method to exhibit a great Extent, or seemingly such, in a small Piece; for the Figure stands in a strong Light; the By-ornaments, *viz.* Curtain, Vase, Pillar and Walling are in Shade; and the Offskip or Hind-work is light again, but somewhat broke by reason of its Distance.

To conclude this Chapter I shall say something of the *placing of Portraits*; and of their Point of Sight.

As to the former, it's certain that when we see any painted Figure, or Object in a Place where the Life can be expected, as standing on the Ground, leaning over a Balcony or Ballustrade, or out at Window, &c. it deceives the Eye, and, by being seen unawares, causes sometimes a pleasing Mistake; as it frightens and surprizes others, when they meet with it unexpectedly at such Places as aforesaid, and where there is *any Likelihood* for it. If we are thus misled by a Representation of Nature, how great must the Master be who did it! The Knowing esteem him, Ignorants cry him up: If this be the Case, we ought to endeavour to follow *Nature and Likelihood*, and principally to observe the Rules of Perspective; for who can doubt, that a standing, sitting, or moving Figure, artfully painted, and placed as aforesaid, will not have the same Effect as the Life itself?

Hence

Hence it follows, that *low Horizons, or Points of Sight, are the best* and most natural in a Portrait, and will most deceive the Senses, if the Light and Distance, with respect to the Place where the Picture is to be set, be well observed; otherwise the Effect will be contrary to what we expected.

This Conduct is chiefly necessary in Portraits *hanging high*; for being so much above the Eye, they must needs have a *low Horizon*. But as Portraits are moveable, how natural and like soever they be, and well handled, if they hang not in proper Places, they will not have a good Effect: Hence, the Mischief attending them, is, that, by continually changing their Places, they cannot always be painted to a certain Height and Distance, and consequently baffle our Rule: A Difficulty which the greatest Masters must struggle with, and this Branch of the Art is liable to.

Having now shewn that a low Horizon and Point of Sight are best, and most natural, as supplying, in some measure, this Inconveniency; how much must they mistake, who *always chuse an high Horizon*? They are on a Level with the Sitter, and yet place the Horizon many Feet higher; nay, they think, those who do otherwise act against Nature and Art: Some will have two Points of Sight in one Piece, one for the Figure, another for the Ornaments; one level with the Eye, and the other for the Offskip; one Hand higher or lower at pleasure, or about 3 or 4 Fingers Breadth above the Middle. Altho' these are inexcusable Errors, yet I think it vain to attempt their Redress; but hope the judicious Artist will weigh what I have said, and endeavour to avoid them.

C H A P. V. Of Portraits in Little.

TH E R E are many Things, as I have formerly shewed, which, if we will have them transport the Senses by their natural Representation, we must always exhibit in their natural Proportion and Force of Colouring: But in a Portrait it is otherwise; for this may as well be done in Little as in full Proportion, provided the Diminution be well observed; and besides, it has some Relation to *historical Management*. We could say the same of a little Flower compared with a great one; for, if it were coloured in Proportion to its Distance and Diminution, it would be in the same Case with a Portrait in Little:

tle: But it's nevertheless certain, that in Festoons, Garlands, Flower-pots in Niches, Groups of Flowers, &c. serving for Ornament of Chambers, little Flowers are of small Account; nay, never seen wove or embroidered in any Stuff: Whence, some may be induced to think, that a Portrait in Little, as big as the Palm of an Hand, has as little Property in a Square against the Wall, especially *when it receives its Light from without the Frame, and is handled with as much Force as the Life itself*; which, with respect to *Force*, I allow; nevertheless, a small Portrait may, in order to make it look more natural, be more easily helped, than small Flowers placed against a Door, Window or other Flat; which, in my Opinion, can in no wise be made good; but a small Portrait may, as I shall prove in what follows: In order to which the Artist must previously consider,

First, How much *the Life in Proportion diminishes*; and consequently, how *faint* it must be.

Secondly, that the Picture *cannot receive its Light from without the Frame*, as being *too far* from it.

Here perhaps it may be asked, Whether a Portrait of a Lady or Gentleman leaning out at Window, in the Manner of *old Mieris, Metzu, Vander Neer*, and others, would not be good and natural? I say, Yes? But then the *Window must also go back*; for as it would be difficult to represent its going back from the Frame, since no Object, whether Cieling or Floor, &c. is between them, in order *to create Distance*, and make the Picture fall back; something may be introduced in *full Proportion*, to shew the *Depth and Distance*, according to the Difference to be seen in the following Instances in *Plate LVIII*.

In No. 1. We see a common Fault in the Figure leaning on the Frame: In this, there is no other Way to make the Figure go back, than by taking away the Frame. And altho'

No. 2. Shews itself within the Frame, yet it would be to no Purpose, did we not assign a *sufficient large Breadth or Thickness to the Frame*; for, in such Case, we must not regard an Hand's Breadth of Cloth, whereon to represent something in *full Proportion*, as an Orange, Flute, Book, &c. yet

No. 3. Shews a good Method; and, in my Judgment, the best, and most natural.

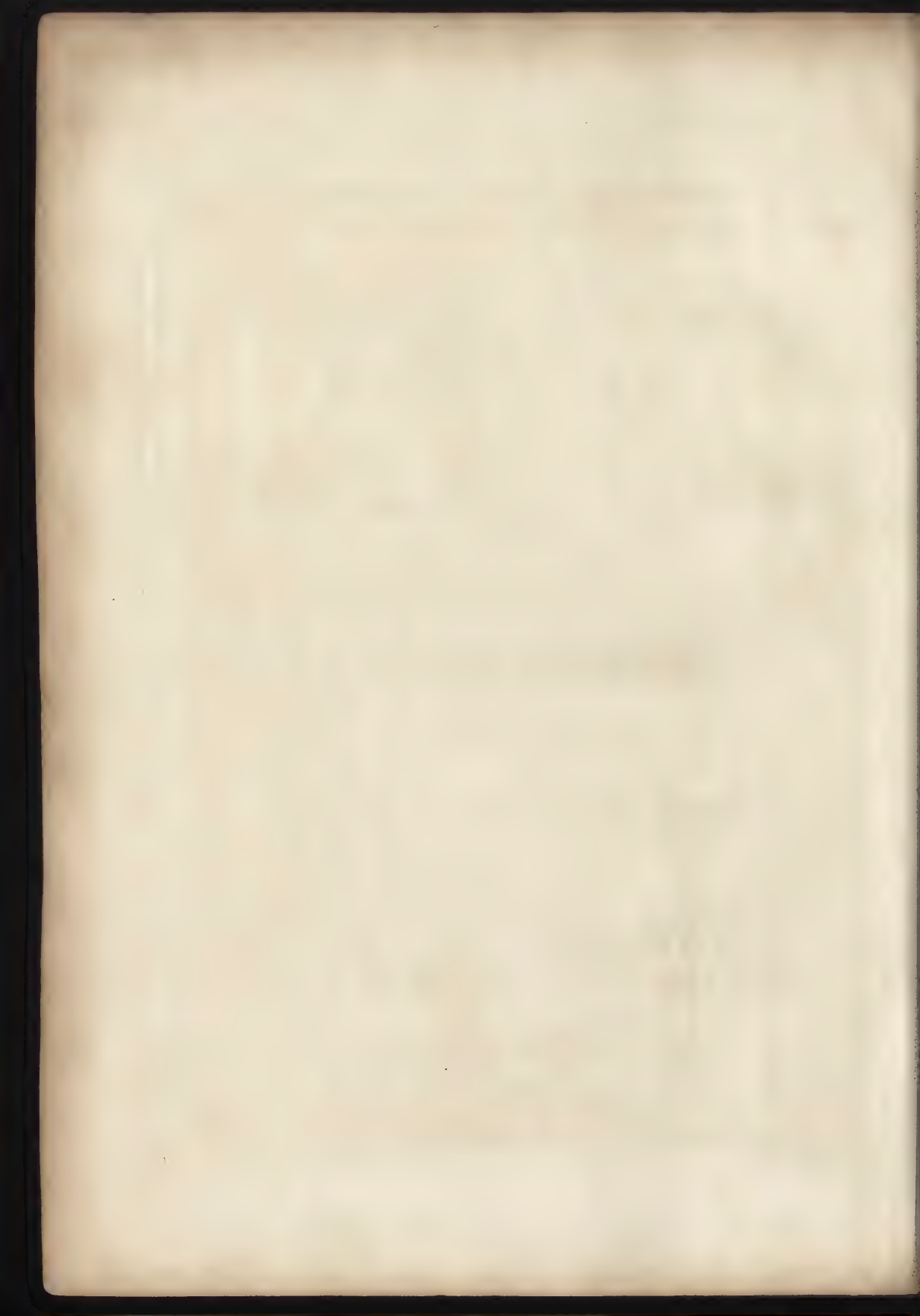
I remember, amongst the Paintings of a certain Lover, to have seen one of a Doctor with an Urinal in his Hand, thrusting his Arm out at Window, so that the Shade of it, and the Glitter of the Water

Plate LVIII.



G. de Laireffe inv.

I. Carnisham sculp.



ter plainly appeared on the Sill of the Window: Next the Window a Maid-servant was seen standing at the Door, speaking to a Woman in the Street with a Child in her Arms: Some other Figures appeared in the Front of the Picture, seen to the Shoulders only, as if standing in the Street. On the Sill of the Window were lying a Bottom of blue Worsted stuck with Needles, also a Pair of Scissors, a Piece of dark blue Cloth, and a Thimble, all in full Proportion; to be short, this Picture was by an Artist, with the Owner's Leave, sentenced to be doct; in order to which, he drew a square Chalk-line round the Window, which contained the Doctor, and cut away all the rest round about it, hitting here an Head, there an Arm, without sparing any Body but the Doctor; who was instantly put into a smaller Frame: Thus the Piece was half cut away, and for no other Reason, as the Artist pretended, than that the Doctor alone was sufficient to satisfy the Eye, the rest being superfluous. A wretched Fate for so good a Picture! But some Painters will keep the old Road, because 'tis difficult to correct a rooted Evil: They do as the old Woman did, who, being exhorted in her last Sickness to embrace the true Faith, answered, *She would follow the Steps of her Fore-fathers, were they all gone to the Devil.*

So it is with a Portrait in Little, which has nothing of Nature, but the Features, and looks like a Puppet; whereas there are well-known Methods to make it *appear as big as the Life*; nay, to move and speak, as I may say; but, being slighted, the Figure seems *immoveable*, dumb and *Little*, and therefore unnatural.

On this Footing, I mean to shew, that all Things may be naturally represented in Little, except a Moon-light, which baffles all our Skill.

Now, if it be asked, Whether too nice an Expression of Parts in a small Portrait, would not be superfluous and unnatural, with respect to Distance, and whether less finishing would not be better? I say, No; provided it be not so strong and warm as the Life; for the Figure not being exhibited in open Field, it cannot have so much Mistiness and Vapour about it; and therefore the neat Pencilling cannot be obstructive; especially if managed with Skill, as, the principal Parts well touched, and the tender and melting Smallnesses in the broad Parts the same, so that at the proper Distance the one is seen more, and the other less.

Here may arise another Question; whether such Pictures are not of the same Nature with what is seen thro' a Prospective-glass, since every Thing

Thing appears so plain, elaborate and neat? But I answer, that they are not, nor can; because the Glass exhibits the Life without the Interposition of Mistiness or Vapours, and with strong and warm Shades, which overcome its Smallness.

I have often wondered at such small Paintings, because they seemed as if I was looking in a *Nuremberg* Looking-glass, or thro' a Prospective; since they appeared not like the Life, but little moving Puppets.

Now, another Difficulty is, that, since such Paintings cannot, according our Position, be made good, without the Addition of some By-ornament, as Imagery in whole or half Figures, Vine-branches about the Frame, or something lying on it, *in order to sling them off*, it would be hard for those, who can only paint a whole or half-length Figure, and aim at nothing else than to become Masters therein; whereas, he who is better versed, may, by a due Observance of what has been said, easily overcome the before mentioned Difficulties.

C H A P. VI. *Of the Application of Requisites with respect to the different Conditions of Persons.*

IT will not be foreign to our main Design, to put the Artist in mind of the Application and right Use of such Materials as may enrich a Portrait, and make it look the more noble: This is so great a Point in Portraiture, that when well known, we need never be at a Stand thro' the Mishape or Defects we often meet with in the Disposition of a Portrait, and which sometimes must not be hid; since we have always Means enough for obviating them with seeming Reason, and without forcing Nature; as a long and narrow Face may be helped by an Hood, or other Head-dress; a thick and too round a Face, by the contrary: A Figure too lonesome may be embellished with a Pillar, Pedestal, Flower-pot, Table and such Things as are proper to it; which serve not only for Ornament and Grandeur, but also to express the Sitter's Lustre and Virtue: But Care must be taken, that the Figure of the Sitter, as the principal Object of the Piece, fill up the major Part of it, either by a spreading Sway of the Posture, or by the Addition of some proper By-work; by which Means it will have a good Effect.

Since it's certain, that the Vices as well as Virtues have two powerful Qualities, and tho' contrary to each other, yet both tend to good Purpose; nay, a wicked Person may, by a virtuous Example, be rescued from

from Evil; and a virtuous Person, thro' bad Example, led into Error and Ruin; but Virtue being joined to Virtue, fears no Evil; contrarily, the Evil will make us avoid Evil. So Pictures should create an Ardor for Virtue, and especially those of religious and good Persons; since this, as we have said in Chap. I. gave the first Rise to their Representations, in order to perpetuate their Memories, as well as their Virtues and glorious Actions.

To come then the better to this excellent Point, let us by noble By-works make known their *Virtues, Natures, Manners and particular Inclinations*, and exhibit them with their Persons, in a conspicuous Manner. Wherefore I shall lay down some Examples, tho' drawn from *Heathen Story*.

Among the *Heathens*, some were so virtuously endowed, that they need not yield to Christianity itself; as *Lucretia* and *Penelope* in Chastity; *Cato* in Steadiness and Courage; and many others whom we shall for Brevity omit, to pass to the sketching some Representations (or Materials for such) of the Circumstances of a *Court, Chamber, or other Apartment*; and an Example of a chaste Virgin shall be that of *Lucretia*. It's said to her Honour, that she was descended of a noble Family, and so virtuously educated, that she delighted only in that; now, whether we represent her living or dead in that Character, we may adorn her *Apartment* with fine Tapestries, Statues and Pictures; in the Pictures, the History of *Penelope* at work; the Fable of *Coronis and Neptune*; some modest Emblems of Gods, &c. all relating to Chastity and Honour. If Statues, or Household-gods, be necessary, let them be *Pallas, Diana, Hymen*, and especially *Vesta*: Her *Bed* may be ornamented with Chastity and Stedfastness; and on her *Couch* may be seen some Cupids lighting each other's Torches, or playing with Palm-branches and Olive-leaves: *The Apartment* may be here and there furnished with Gold and Silver Vases, Cups and other House-plate, wrought with virtuous Significations; but herein, Care must be taken not to introduce any Thing foreign to the Matter, or against History; which ought to be consulted.

The handling this Example may sufficiently usher in the Method of treating others, such as of *Julius Cæsar, Augustus, Marcus Aurelius, Cræsus, Solon, Seneca, &c*; and contrarily, the Stories of *Sardanapalus, Semiramis, Faustina, Phalaris, &c*.

As for a cruel Prince, or Tyrant, either in his Court, Apartment or other Place, even in his Revels, &c. each requires it's proper Embellishment: *The Apartment* may be adorned with Paintings of all Sorts
of

of Punishments and Cruelties, drawn from the blackest Parts of History, together with those who cause them to be inflicted: If it be *Nero*, let all or some of the Cruelties of his bloody Reign be painted, and his Qualities, with Emblems in marble Bass-relief; his Statues are Deities or Household-gods, as *Mars* and *Megara*; he himself may be represented on a Pedestal, with Thunder in his Hand, the World under his Feet, and the *Roman* Senators bowing and kneeling before him, fettered like Slaves; his drinking Equipage may be ornamented with noxious Animals, as Serpents, Adders, and the like; his Chair or Seat, with Tygers, Lyons and Dragons, wrought in Silver, Gold and Ivory; his Throne may be supported by *Jupiter*, *Juno*, *Neptune* and *Pluto*; the Floor curiously and richly inlaid with a celestial Sphere of *Lapis Lazuli*; and the Meteors and Constellations wrought in bright Gold; the Censers may smoke in all Corners of the Apartment, but chiefly about his Statue: If the Scene lie in his *Dining Room*, the Household-gods may be seen thrown down in all Corners, especially the *Simulacrum* of *ROMA*, with it's Head broken off, and lying near it, *Jupiter*; *Apollo* and *Vesta* are Principals in this Company; in fine, every Thing that can denote a wicked Man, or Monster, Art must exhibit: The same Character should also appear in the Actions, Looks and Dresses of his Retinue or Guards; for we usually say, — *Like Master, like Man*.

But not to dwell too long with Princes, we shall also speak of other Characters, and shew what suits them.

With a *Burgomaster* suits the Statue of Justice; and in Paintings or Hangings some Emblems of it, representing the Rewards of the Good, and Punishment of the Bad; the Fasces (or Rods and Ax) are the true Token of a Consul, or Burgomaster.

With a *Senator* agree the Statue of Policy, or Government; and in Paintings or Hangings, some Representations of the Laws; besides Prudence and Care for the State.

With a *Secretary* the Statue of *Harpocrates*; and in Tapestry, or Bass-relief, the Story of *Alexander*, shutting *Hephestion's* Mouth with a Seal-ring; also the Emblem of Fidelity; or a Goose with a Stone in its Bill.

With a *Director* (Governour) of the *East-India Company*, the Figure or Statue of it, to wit, an Heroine with a Scollop of Mother of Pearl on her Head, in the Nature of an Helmet, and thereon a Coral-branch; a Breast-ornament of Scales; Pearls and Corals about her Neck; Buskins on her Legs, with two Dolphins conjoined Head to Head, adorned with Sea-shells; two large Shells on her Shoulders; a
Tri-

Trident in her Hand; and her Clothing a long Mantle; a Landskip behind her of an *Indian* Prospect, with Palm and Cocoa-trees, some Figures of *Blacks*, and Elephant's Teeth.

This Figure also suits an *Admiral*, or Commander at Sea, when a Sea-fight is introduced instead of a Landskip.

With a *Divine* agrees the Statue of Truth, represented in a Christian-like Manner; or else this same Emblem in one of his Hands, and his other on his Breast; besides Tapestries, Bas-reliefs, or Paintings, and some Christian Emblems of the true Faith; and a Representation of the *Old and New Testament*, and in the Offskip, a Temple.

With a *Philosopher*, a celestial Globe, the Statue of Nature, and a Representation of the 4 Elements, &c.

A *General* should have a white Staff in his Hand, and the Figure of *Mars* in a Niche; if a Landskip be seen, a Trophy may be reared with Victory sitting on it; he may have *Hercules* for a Statue.

With a *Sea-insurer* suits *Arion* on a Dolphin; and in a Picture, a Sea-haven with a Ship under Sail making towards it; on the Shore, the Figure of Fortune, and over the Cargo, *Castor* and *Pollux*.

With a *Steersman* suits the Figure of Precaution; besides a Compass; and in a Picture, the 4 Cardinal Points.

With an *Engineer*, the Figure of Industry; besides a Map of military Architecture.

With an *Orator*, or Speaker, the Figure of Eloquence; or *Mercury*, without his Purse, and besides him a Roll of Papers; in the Offskip, a Person mounted on a Stone, and surrounded with an attentive Audience.

With a *virtuous young Man*, the Figure of Virtue; and on a Wall *Horace's* Emblem of the young Man in the Stadium or Course; or else the young *Hercules* standing between Virtue and Vice.

Some Things are also proper to *Women*, to betoken their Virtues and Qualities: As by an eminent Woman for Reputation the Statue of Honour, and by it some Emblems of Fidelity, especially Oeconomy, or Family-government, and some Medals relating thereto.

With a *Widow* agrees well the Figure of Humility, or Emblems tending towards it; as also Perseverance.

With a *young and sober Virgin*, suits the Figure of Neatness; an embroidering Frame and its Furniture; besides Emblems relating to it; among which, that of Business, shunning Idleness, Pride and Gluttony, have a principal Place.

C H A P. VII. *Of the Suiting of Colours in Draperies.*

TH E Suiting of Colours in Pourtraits comes now before us, a Matter of as great Consequence as the former, and deserves no less Attention.

Many think, tho' without Ground, that deep Red best becomes a red-faced Person; deep Yellow a fallow one; and all pale Colours, a pale one; and, what's strange, black and dark Colours, a swarthy Person; but this must be ridiculous and without Reason, if we consider, what a strange Ordonnance these People would make: Truly, if the Art were so, there would be no Difficulty in finding Agreeableness, and every one would be able to dispose it as it ought to be; and if this were a Becomingness, Variety would be no Art: Nay, the Fashion itself, which alters four Times a Year, with respect to Colour, would not be allowed every body to wear; as in Spring, Green; in Summer, Yellow; in Autumn, Red; and in Winter, Fillemot. Yellow or fallow-faced Persons durst not wear Red; or red-faced ones, Green: But enough of this. — Let us now return to what sober Art dictates.

Beginning with the Head and its Hair, I say; that deep or strong Colours, such as deep Red, deep Yellow, deep Blue, &c. best fit a Person who has brown Hair.

Those who have fair Hair best become half or weak Colours, such as Purple, light Blue, Violet, Green and Rose-colour.

A yellow-haired Person best becomes Violet, Blue and whitish Yellow, as Masticot, and such like; these are the chief Colours which I know. But here we must observe, that the lighter the Hair, the more weak the Drapery; and the darker the Hair, the stronger the Dress.

He is a prudent Master who well knows how to express in his Pictures the different Natures and Complexions of People; and to distinguish Persons full of Spirit and Fire from the Meek and Dead-hearted; the Sickly and Weak from the Healthy and Strong; as to whom we may use Draperies of the following Colours: With the Red or fiery suit best Draperies of half or broken Colours, with little Red in them; the Pale suits no Yellow, or other pale Colour; the Fallow the same; but White is very agreeable: Brown Complexions become no dark or strong

strong, but White and all light Colours. The *Blacks* love White above any Colour, and think no Dress better becomes them than a light coloured one; and not without Reason; for would not a black Man with black or dark Cloaths be frightful to look at? And how ridiculous is it for a pale Virgin, to dress in all Sorts of light and pale Colours, in order to look less pale; and that one who is red, wear nothing but Red for the same Reason: Hereby, instead of hiding a small Fault, the Master would commit a greater; and yet this is the common Notion: But if I may give my Opinion, a red and fiery-faced Person, dressed in Red, seems to me like a red painted Statue; and a pale-looking Person in a light or yellow Dress, as sick or dead. Wherefore, if we would be artful, we must manage otherwise; to wit, that those, whom we would represent *healthy* or *sickly*, ought to appear *such* by *contrary Colours*; as lively Colours for a sick or unhealthy Person; and weak and faint ones for healthy Persons: Yet let me not be here misunderstood; I say not this as a positive Law, without Exception, but as an Hint to Tyros. The more experienced know, what the Art teaches; for she is not deficient: But *as the Drapery sometimes over-rules, so we can manage the Naked accordingly*; for Instance, red Drapery requires a middling Carnation, between pale and red; so also it ought to be with a pale Colour. When I say that *Decorum consists in an Opposition*, it must be understood, that *Opposition* has its Degrees, which we ought to know and use according to the different Occasions, and the Grounds against which they happen to come: But in general Terms, the Naked must always seem to be of a distinct Nature from the Draperies.

C H A P. VIII. *Of the Imitation of great Masters in painting Portraits; and of copying their Pictures in general.*

ER E we leave the Subject of Portraiture, I think this Head necessary to be treated of, and therefore shall shew how far and in what Manner we may engage in it; and subjoin somewhat of copying Pictures in the same Bigness, as well as in different Sizes.

I find that this Imitation of Masters is less observed in their Design and Ordonnance, than in the *Colouring*, Lights and Shades: This is certainly a principal Point in a Picture, because there can be no *Decorum* without it; nay, we find some Works of small Masters in this Particular

ticular tolerably successful; tho' they know not, how they got the Knowledge, it happening mostly by Chance: They are charmed with some fine and taking Colours in this or that great Master; these they use at random in their own Productions, either forwards or in the Depth, Middle or Sides; and if they happen to be placed against a proper Ground, or are set off by any aiding By-colour, the Work hits right, in satisfying both the Eye, and Rules of Art; but if these fine Colours happen not to suit the Grounds, then all is wrong, and the Artist at a stand.

To explain this Point, we shall be more particular, and clear it by Examples; tho' I think I have already in this Book spoken largely enough of it, in treating of Back-grounds and the Harmony of Colours in a Portrait. A certain Artist having seen a very beautiful white and green Lace on a young Lady's Gown, painted by a great Master, he must by all means imitate it; but being asked, Whether he had taken due Notice of the Ground-colour of the Gown? he answered, — No. — How then can this fine and becoming Lace have a good Effect in his Works, unless by chance? The Reason of which is, I think, that either through Shame or Pride, or both, the Artist takes something from a great Master; for Instance, what he used in the Lointain, the other, that it may not be known, brings forward; and what he has represented in the open Air, the other contrives in a dark Room. A poor Method of Concealment, since by a right Application the Theft would be lawful! But 'tis such Men's Misfortune, to be, in this Particular, most out of the way, when they think they do best: For, wanting the great Master's Wit, Judgment and Apprehension, they have no true Notion of his Conduct, and therefore are easily misled, and, like *Æsop's* Raven, exposed to Censure.

Since 'tis an undoubted Truth, that we can perform nothing but what passes through Thought, and of which, either by seeing or hearing, we get an Idea; therefore must the Paintings, Drawings and fine Prints of old Masters give an Handle to Thoughts and Practice; for he who never saw a Lion can never paint him well, unless by the Help of a Draught, or Model: As was the Case of a certain *West-phalian*, who representing *Daniel* in the Lion's Den, and having never seen a Lion, he painted Hogs instead of Lions, and wrote underneath, — *These should be Lions.* — Be this a Fable or Truth, it however teaches us, that we cannot represent any thing, whereof we have no Idea; nay, if we have seen the Objects, and made no Sketches or Models

Models of them, we shall never exhibit them naturally ; since Memory is but the Repository of Knowledge and Thoughts, from which they draw the Things which Judgment esteems useful and serviceable.

I am of Opinion, that two great Advantages arise from copying great Masters Works: The one is, that therein we see many Defects of simple Nature corrected by their Skill and judgment ; and the other, that by this means we accustom ourselves to rectify those Defects, when we have Nature before us: Truly two Points of great Importance.

But alas ! Is an Artist, considered in his natural Inclination, otherwise than a Child, which, advancing in Age, follows its Impulse ? If he perform one praise-worthy Act, how many Errors will he contrarily commit ? But when this Bent is conducted by Reason and Art, the Perceptions of the Mind will then, as thro' a clear Channel, flow pure and undefiled : Which leads me in some measure to confess, that Art and Practice have great Advantages, and are more to be set by than all we receive from Nature, which is often defective in desired Perfection, in a single Object: But she is perfect in her Performances and Objects in general ; and, in that Sense, Art is obliged to follow her ; wherefore, with the Philosopher, I must say of Artists

Natura incipit, Ars dirigit, Experientia docet.

That is,

*Nature points out the Way, which Arts improve,
And settled Practice makes a Picture move.*

Hence we may easily perceive what we should do to cure this great Defect of the Misuse of other Men's Works ; but, that I may be the better understood, I shall insist on further Means for doing it : If then it happen, that the Artist meet with any thing which is very taking, and he be desirous to make it his own, whether fine Colours, Drapery, Stone, &c. Let him take Notes, in his Pocket-book, of the Ground, By-colours and other Incidents, as what there is about such or such Colour, and against what Ground, and whether it be strong or weak ; and of what Colour the Objects be, and whether the warm or weak Colour be in the Distance or forwards, disagreeing or not ; as in the Chapter *Of the Harmony of Colours* is shewed. We must also consider, whether the Light come from the *open Air*, or fall into a Room *through*

Glass and Windows; as is more largely taught in the Book of *Lights and Shades*, and which I repeat here, because I think Face-painters frequently act contrarily, in seeing a faint yet fine Drapery represented *within-doors*, which, with the same Tint, they exhibit in an open Air.

The like heedless Mistake we see in the Copies of many Disciples and young Masters after old or modern Paintings; for, not observing whether in lessening their Copies (which they generally do) they should not also abate in Strength of Colour and Tints, their Colouring, as well in Light as Shade is as strong as the Original. The same Error they commit in painting a great Copy after a small Original. But this ill Conduct is owing chiefly to Masters when they set their Pupils to copy in a different Size, in not admonishing them of it; but rather desiring that they shall imitate every thing as exactly as possible; tho' in fact it be against the Rules of Art. 'Tis therefore certain, that a Picture with Figures, or a Landskip, suppose it as big as the Life, to be copied a *third less* in Size, the Tints in the Copy must needs be a *third fainter* than the Original; and *the more it lessens in Size, the fainter the Tints*, or else it cannot be good. If this Conduct be of such Moment in copying Pictures, of how much greater Consequence must it be, when a Portrait-painter diminishes the Life, or paints a Portrait in full Proportion from a small one, with respect to the weakening or strengthening of Colours.

Altho' it's commendable to follow great Masters in general, yet it's a Fault to dwell upon some of their Particulars, as an Ornament, Urn, Vase, Term, &c. without striving at something new. We think, that what they have done is enough for our Practice; but this is Weakness; since Art and Nature have such a Fund of Objects, and our Time for learning and living is long enough, and by consulting within ourselves we may spur our Genius.

Others commit the same Fault by a contrary Impulse; for so violent is their Inclination to some particular great Master in his Objects, Colouring, &c. that they think it lost Time to employ their Thoughts on the Works of any other good Artist; and being thus wedded to him, they wish, drudge and plod to be like him as well in Errors as Perfections: By this means, and by a punctual Imitation of Blunders and Mistakes, it sometimes happens, that the Copy and the Original are not to be distinguished, both being so wonderfully like each other; nay, their own Productions are taken for Copies. For, a Tyro of good Ability

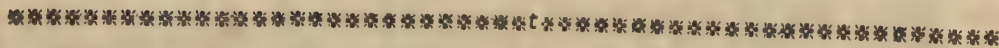
Ability may at first use himself to a good Manner of Designing, which he ought to be Master of, before he takes to Painting, and to understand this well before he proceeds to make Ordonnances; and then, if he have a thorough Knowledge of the latter, he will paint a good Picture. Yet 'tis often seen, that his Work is but taken for that of a Pupil, nay, worse than a Copy; and what, is still less, it's not like his own Manner or Handling, — And why? — Such Artists, being advanced thus far, endeavouring to produce their own Inventions, no longer minding Grounds and Rules, but striving only at Novelties, care little for painting or designing well; whence their Works are oftentimes indifferently designed, poorly handled and coloured, but well ordered; arising only from a Neglect of their Master's Instructions, and what they know, and an Itch for what they still want to know; whereby they are often shipwrecked between both: Pernicious Effect of the Bent of our Youth! which cannot be remedied otherwise than by returning to original Principles and their putting in Use: For as by an Excess in loading Weight upon Weight on a weak and unsettled, tho' well-laid Foundation, the whole Building may tumble, even the Foundation may dance; so must our Practice always have an Eye to Theory, that the Custom (which, as we say, is a second Nature in Goodness as well as Badness) may gain firm Footing on us, and be our surest Guide.

The End of the Seventh Book.

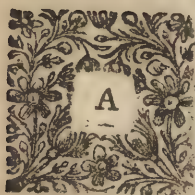
T H E



T H E
ART of PAINTING.
B O O K VIII.
Of ARCHITECTURE.



C H A P. I. *Of Architecture in general.*



AFTER having handled so many different Parts of the Art, we meet also with *Architecture*; an Art full of noble Performances and fine Uses. But our Purpose is not to insist on all its Advantages, or to give a System of it; since such a Work would be too tedious, and calls for *Homer* or *Virgil's* Eloquence; and having been copiously handled by several learned Pens, we shall treat no further of it than what concerns a Painter, leaving the rest to Architects.

An ingenious History-painter, if he would be universal, must needs understand Architecture and Statuary; because he will otherwise be at a Nonplus in some Things; he ought even to be as knowing as an Architect, and how to order a good Building, tho' 'tis an Architect's daily Practice, and but a Part of the Painter's.

'Tis certain that the human Body is, in its Symmetry, Proportion, Majesty and Grace, the most perfect Piece of Work in the Creation: Architecture is no less perfect in its Operations; it has even produced
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the first Wonder of the World, and thereby obtained the Laurel and Palm of Fame.

Writers say, that the *Babylonians* were the first, and after them the *Egyptians*, *Greeks* and *Romans*, who brought it to Perfection; 'till in the Emperor *Augustus's* Time, it arrived at it's highest Pitch: But sunk afterwards by the Irruption and Barbarity of the *Goths*, *Vandals*, *Hunns* and *Longobards*, who burned and destroyed all before them. A true Proof that nothing in the World is permanent and stable!

But to come to our Purpose, we must premise that the Word (*Architecture*) simply signifies *Draughts* or *Designs*, after which, a Building is carried up and constructed; and comprehends the five following Orders, namely, The *Tuscan*, *Doric*, *Ionic*, *Roman* and *Corinthian*; according to which, all Buildings are regulated, whether *Palaces*, *Temples*, *Town-houses*, *Triumphal-arches*, *Bagnios*, *Theatres*, *Town-gates*, *Galleries*, *Tombs*, and other magnificent Buildings, round or square, or both; I speak of their outward Construction. The Word *Order* is of large Extent; but in Architecture is, as *Vitruvius* defines it, a joining of different, proportionate and symmetric Parts, as *Pedestals*, *Columns* and their Ornaments, in such Manner as to compose a perfect Order and Body.

As for the *Entablatures* over Columns, to wit, *Architraves*, *Frizes* and *Cornices* (which for their Richness have got the Name of Ornaments) they may, as little as the Orders themselves, be either mixed among one other; or changed from one Order to another. A careful Painter will not only distinguish one Sort from another, from Cornice to Base; but will also take Care not to put an *Ionic* Moulding on a *Doric* Pedestal; a *Corinthian* on a *Tuscan*; a *Roman* Cornice on an *Ionic* Frize, &c.

Further, it's certain that the Orders do not promiscuously suit all Sorts of Buildings, but ought so to be applied (respecting their Parts and Ornaments, which also differ in general from each other) as to have an Harmony and Agreement with the whole Buildings, with respect to their Situation and Quality.

These Orders must be enriched in their several Kinds, to shew a suitable Decorum, especially the Capitals, except the *Tuscan*, which is throughout plain and simple: The *Doric* Order excels in its *Triglyphs* and *Metopes*: The *Ionic* in its *Volutes*, *Modillions*, &c. The *Roman* in the Elegance of *Cornices*, and Beauty of *Capitals* with their *Volutes*, and *Oak-leaves*. And the *Corinthian* by its *Mouldings* of victorious *Olive-leaves*, and its excellent and agreeable *Capitals*.

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The *Metopes* in the *Doric* Frize may be enriched according to the Qualities and Uses of Buildings; whether *Temples*, *Town-houses*, *Honourary-arches*, or *Courts for Priests*.

In the first suit best carved Chalice, Books, Vases, Mitres, &c.

In the second, the Coats of Arms of the *Republic*, or chief Men in the Government: Also the Rays and Thunders of *Jupiter* tied together; or the Caduceus (Staff) of *Mercury*, twined with Serpents, as denoting Peace.

In the third, various Arms and Trophies taken from the Enemy: Or all Sorts of musical and warlike Instruments, as usual in Triumphs and Armies, huddled together. And

In the last suit best carved Ox-sculls adorned with Garlands, betokening Sacrifice which the Ancients made to their Deities; oftentimes the Utenfils of those Offerings were introduced, to wit, Altar, Vases, three-legg'd Kettles, Vinegar-cups, Censers, Candlesticks, Basons, Dishes, Hammers, Axes, Knives, &c.

Among the Works of the Ancients we see in the Frizes of the *Ionic*, *Roman* and *Corinthian* Orders (especially in the two last) some Foliage of Oak-leaves; which has a fine Effect, when twined with Shrubs and Vine-branches, interspersed with Roses and other Flowers. Sometimes are introduced Vizards, with playing Children and running Animals: Also Festoons of Fruit, Leaves, and various Kinds of the most beautiful and agreeable Flowers; these tied together look nobly, especially when judiciously placed: But enough of this: He who would know more Sorts of frizal Ornaments, must consult the Works * of the *Ancients*, in which he will find them, tho' the before-mentioned are the Principal, and most in Use.

Altho' the Ancients teach, that the *Fronts* of Buildings (which are the Parts most in View) ought to be more adorned than the *Flanks* and *Rears*, yet some modern Masters have misunderstood this, and apprehended, as if in those Parts the Ornaments could not be too many; nay, they have crowded the Mouldings of the Architrave, Frize and Cornice, and of the Pedestals under Columns, with small Carving, in such a Manner, that it rather causes Confusion than Ornament, as appears by their Works; but when used in Moderation, and, between the principal Ornaments, a Part is left plain and blank, it causes Grandeur and Decorum.

Something is also to be remarked about *Pediments* and *Key-stones*. Pediments (or Tops of Fronts) like the Forehead of a Man, shew the prin-

* There is a large Collection of them, in LANGLEY's *Ancient Masonry*, lately published.

principal Aspect of Buildings; especially when their Spandrells (or Faces) are agreeably enriched by good Matters with *Histories, Sacrifices, Arms, or the like*, in Marble, according to the Quality of the Fabrick.

Sometimes also are put over Pediments, *Trophies, Coats of Arms, or Shields*; which, if well cut and placed, have a noble Effect.

As for *Key-stones* of Arches over Gates and Niches, these may be enriched: —

In the *Tuscan Order*, with *wild Beasts*; and between, *Heads of Cyclops or Giants*.

In the *Doric Order*, with *Lions Heads*; or *Hercules with his Lion's Skin over his Head*.

In the *Ionic Order*, with *tame Beasts*; or *Heads of Pallas or Amazons, with their Head-attire*.

In the *Roman Order*, with *Heads of Demi-gods*; as *Romulus, Julius Cæsar, and such Heroes*. And,

In the *Corinthian Order*, with *Heads of Diana, or other Goddeses and Nymphs richly wrought*.

CHAP. II. Of the Rises of the Ornaments, Columns and their Pedestals.

HAVING spoken in the former Chapter, of the Decoration of the Orders, we shall now, in a brief Manner, treat of the Rises and Divisions of the Columns, with their Ornaments and Pedestals:

The Ornament (or Entablature) of the *Tuscan Column* rises 1 Module $\frac{1}{2}$ Parts of a Module (by *Module* is meant, throughout the Orders, the Pillars Diameter next above the Base.) The Column, with its Base and Capital rises 7 Modules $\frac{1}{2}$, and the Pedestal 1 Module $\frac{2}{3}$: This being agreed, the Entablature and Pedestal are each $\frac{1}{4}$ of the Column's Rise; the Base under the Column, and Capital over it, are each in Rise $\frac{1}{4}$ a Module; the lessening (or Diminution) of the Shaft of the Column at the Neck under the Capital is $\frac{1}{4}$ of a Module, and it begins below at $\frac{1}{4}$ of the Column's Rise.

The Entablature of the *Doric Column* rises 2 Modules $\frac{1}{2}$; the Column, with its Base and Capital, is 8 Modules $\frac{1}{2}$; and the Pedestal 2 Modules $\frac{2}{3}$: This being fixed, the Entablature is $\frac{1}{4}$ and the Pedestal $\frac{3}{4}$ and $\frac{1}{4}$ of the Column's Rise. The Base and Capital are each, as in the *Tuscan*, a Module. The Diminution at the Neck of the Shaft, is $\frac{1}{4}$ of

a Module, and begins below at 3 Parts $\frac{1}{4}$ of the Column's Rise, divided into 12 Parts.

The Entablature of the *Ionic Column* rises 1 Module $\frac{1}{4}$; the Column, with its Base and Capital, is 8 Modules $\frac{1}{4}$, and the Pedestal 2 Modules $\frac{1}{2}$: This settled, the Entablature is $\frac{1}{4}$ and the Pedestal 3 Parts $\frac{1}{4}$ of the Column's Rise. (But if the Frize be carved, the Entablature is 4 Parts $\frac{1}{2}$ of the Column's Rise, and in the following Orders the same.) The Capital with its Volutes, is little more than $\frac{1}{2}$ a Module, and the Base is just half a Module (and in the following Orders the same.) The Diminution at Neck is $\frac{1}{4}$ of a Module, and begins below at 3 Parts $\frac{1}{2}$ of the Column's Rise divided into 12 Parts, as aforesaid.

The Entablature of the *Roman Column*, rises 1 Module $\frac{1}{2}$; Parts of a Module; the Column, with its Base and Capital, is 9 Modules $\frac{1}{4}$; the Pedestal rises 3 Modules: Which laid down, the Entablature is $\frac{1}{4}$, and the Pedestal 3 Parts $\frac{1}{4}$ of the Column's Rise; the Capital rises 1 Module $\frac{1}{4}$; the Base as before; the Diminution at Neck is $\frac{1}{4}$ of a Module, and begins below at the Rise of 3 Parts $\frac{1}{4}$ of the Column, divided as aforesaid.

The Entablature of the *Corinthian Column* rises 2 Modules; the Column, with its Base and Capital, is 10 Modules in Rise; the Pedestal 3 Modules $\frac{1}{4}$: After which, the Entablature is $\frac{1}{4}$ and the Pedestal $\frac{1}{4}$ of the Column's Rise; the Capital rises 1 Module $\frac{1}{4}$; the Base as before; the Diminution at Neck is $\frac{1}{4}$ of a Module, and begins below at $\frac{1}{4}$ of the Column's Rise.

The Breadth of the *Tuscan and Doric Pedestals* ought always to be equal with the Plinths or Bases of their Columns; and tho' the Plinths in the three other Orders project more at their Bottoms, by Reason of their Sweeps, their Pedestals must nevertheless be alike perpendicular with the upper Points of their Plinths.

Let me here fix the *Height of a Statue on a Pedestal* placed next a Column; since many mistake in it. In right Proportion it ought not to rise higher than $\frac{2}{3}$ of the Column; but then the Column should not be too high, or too low, but stand on a Base only, which is frequently continued thro' the Building. As for Pedestals, they serve only to raise a Column, and augment its Ornament. We ought also, for Elegance, to take care, that the Figure and its Pedestal be proportionate to each other; because, if the latter be too great or too small, the Figure would become too small, or monstrous.

In fine, as all the Parts of a Building ought to answer in a proportionate Disposition; so should the Figures, whether carved or painted, be
neither

neither too big or little : Wherefore they must be governed by the Height of the Place where they are to stand.

C H A P. III. Of the Property of a Building, and Observations thereon.

I MUST believe, according to the Evidence of Writers, and the Tradition of Travellers, that the *Italians* have the best Taste, as well for Architecture as Painting; and tho' it's certain, that *Germany, France, England, Holland*, and other Countries have produced fine Architects, yet at this Time they are not comparable to the *Italians*, whose Manner, which is the Antique, is now followed by the most polite Nations. The *old Taste* was known by the Name of the *Gothic*, as a certain Writer affirms, saying; ' That the *Gothic* Manner of Building of the ancient *Germans* (which at that Time gave Law to all other Nations) is quite abolished by the *Italians* : Nay, he cries out, ——— What magnificent and choice Wonders do we not see in proud *Italy*, lofty *Rome* especially, where it seems as if Nature and Art have mutually agreed to establish their Thrones, and exert their Powers, in order to make this famous City the Mistress of the World, and the Beauty of the Universe! *St. Peter's Church*, the *Vatican*, the *Rotunda*, and many other Structures (serving the whole World for Examples, and without which, Architecture is but a confused Mass) draw yearly thousands of People and young Artists thither to improve themselves by them, for the Service of their own Countries; so that the finest and newest Things which we see in those Countries, lately built, and still going forward, are designed in the *Italian Gusto*.' Wherefore it is to them that those fine Piles, the Stadthouse at *Amsterdam*, the new *Lutheran Church*, and divers other Structures, as well without as within the Town, do owe their Origin and Beauty.

We are then much indebted to those great Artists, *Vitruvius, Serlio, Philibert de l'Orme, Palladio, Cataneo, Leo Baptista Santoriotio, Vignola, Scamozzi*, and many others, who have enlightened the World with their Works and Writings. And I think, that no one can be a good Architect who has not studied those Authors. The *French* acknowledge, that their great Improvements in this Art are owing to the Works and Precepts of those excellent Masters.

We shall now speak of intire Buildings so far as they serve for Ornament in Painting. The Goodness of a Building springs not meerly from the aforefaid Rises, Breadths or Depths of the Orders, but from an apposite Conjunction (or bringing together) of different proportionate Parts into an exquisite Body, which, by reason of its excellent Form, whether in Height or Breadth, appears to the Judgment of the Knowing, both admirable and beautiful; especially, when fitly adapted to the Quality of the Owner, and has general Conveniency with respect to Custom.

In its particular Parts a Building requires, 1. A firm Foundation. 2. A large and convenient Stair-case. 3. A spacious Entrance. 4. An elegant Division of Doors, Windows and other Openings. 5. An handsome Frontispiece, &c. These skilfully work'd, and judiciously disposed must needs produce a fine Effect.

Thus much for the outward Face of a Building.

If any object, that Decorum consists more in inward Contrivance; let me suppose a Stranger to come into a Town, and, passing thro' the Streets, he were asked, what he thought of the Buildings? What Answer would he make? Would he not say they were either fine or mean? Or would he say, — I must first see the Insides, and whether the Foundations be firm, the Apartments well-disposed and well-lighted, and whether the Underground-offices be good? — This would be ridiculous: 'Tis true, an House must have these Properties; but 'tis idle to think, that therefore we cannot judge of the Building by the Outside only; as if the Person, who is able to give a Design for a Fabrick, cannot also compart its Inside. Let it be asked then, Wherein consists a good Division within? Whether 'tis a Science which Painters know not? Whether there must be a fixed Number of Halls and Apartments of a determinate Form, Length, Rise, and Breadth, and what those must be? Whether there must be one, two, or more Stacks of Stairs? Whether each Room must have one Chimney or two? And whether the Floors must be Wooden or Stone? Or whether a Palace is, for its Largeness, more beautiful than a common or Citizen's House?

But, waving other Men's Opinions, we shall proceed in our Purpose, so far as concerns a Painter in these Countries, and no further: Our Judgment is, that the best Proportion in a Building is one third higher in Rise than Breadth, especially if it be covered in with a Compass-roof and its Appurtenances; but if flat-roofed, a third wider than high, and to be commanded by a single Order rising from Bottom to Top.





G. de Lairese inv.

J. Carnitham sculp.

It would be improper to adorn them with Statues, Bas-reliefs, Festoons, &c. For such heavy and close Structures, without Weight, and moreover open on top, are proper for an Amphitheatre, but not for a Temple or Palace; I speak with respect to Custom and Decorum, which must always go together; since nothing is beautiful without its natural Qualities. The Case is, as a Woman in a Man's Habit, and the contrary; or a Water-vase adorned with an Olive-branch and Thunder; or an Oil-vessel, with Tritons and Dolphins.

In painting a good Building there must appear, besides the Architecture, Perspective and Colouring, *an orderly Disposition producing Elegance*; otherwise 'tis of no Worth. Orderly Disposition consists in so joining the Parts, that they mutually set off each other in a *pleasing Variety*, and thereby exhibit a fine Piece of Work, and an agreeable Figure: This Variety springs from the Inequality of Openings, or Windows, whether Oblongs, Squares, Circles or Ovals; the Dispositions of these Openings, near and over each other, are founded on Reason, as shall be explained by an Example.

We exhibit in *Plate LIX.* a Temple topp'd with a Cupola, or rather an House round-roofed. On each Side of the Door a Flight of Steps descend ballustrated; underneath which, is a Vault; and over the Entrance, a Balcony: Now, beginning from below, we shall shew, what Figure each Opening ought to have in an orderly Disposition. The Door under the Steps is square, rising somewhat more than its Diameter: That of the Entrance is circular on Top, and rises $\frac{1}{3}$ more than its Diameter: That of the Balcony also rises $\frac{1}{3}$ more than its Breadth, but is square or flat on Top; and then we meet the Roof rounding again. Now let us dispose it otherwise, and make the Door below circular, the next square, the next round, and no Roof appearing. Thus much for Doors; for we find no other than round and square ones. The same Method may be taken with *Windows*: When there are two Ranges one above the other, the undermost may be oblong and the uppermost compass, but lower; if there be another Range of Windows above these, next the Roof, they ought to be perfect Squares. This Rule we have taken from the Works of the Ancients, who always gave their Openings or Windows more Rise in the first Story than the second, still lessening in the third, yet all alike in Diameter. Windows should never be lower than about 3 Feet from the Floor within. If there be Windows in the Basement-story, (where the Walling is thickest, and is usually finished with a *Rustic Order*) they must be square, and above either Scheme (little rounding) or flat; and thus the

the one shews the other, with respect to Roundness and Squareness. If now there were Compass-windows in the Basement and upper Stories, the uppermost should be circular, and the undermost oval, with their longest Diameter parallel with the Level of the Building, because, being pressed by Weight, their Arch is dilated; when contrarily the others do not bear any Weight. But circular Windows are grown out of Use, as not admitting Light so well as the square ones.

If in the Piers between Windows there were Niches and Figures in them, and over-head, room for a Bass-relief, then the *Table* for it must be square; but circular, where 'tis over a square Window.

As for Doors over each other, I say; that if there were over the Cornice a Compass-pediment, and on both Sides a Ballustrade with Figures; then the Balcony-door ought not to be circular, but square, and ornamented with Pilasters: Yet the Door of the Entrance may be circular. We ought even not to set on the Balcony a Ballustrade with Figures, but ornament it with Balls or other low Things. The one or other Ballustrade must be also diversified; for two Parts alike, in two such eminent Places, have an ill Effect; wherefore one of them should be close-walled (Parapet-wise) and the Face of it may then be enriched with Bass-reliefs of Figures, Festoons, &c.

I think what I have said a sufficient Guide for other Kinds of Buildings; for these Observations are on all Occasions unalterable to a Painter, with respect to agreeable Disposition.

There is still somewhat behind, which, tho' contrary to the Disposition aforesaid, must be animadverted; 'tis touching a *Flower-garden*, which, if fine, must needs be regular, as well with respect to its general Form, as its particular Division; at least the two Sides ought to be alike, whether set off with Pots, Vases, Statues or other Ornaments. We are taught indeed, that Uniformity is stiff, and not Painter-like; wherefore we should avoid it as much as possible: But, weighing the Precept maturely, we shall find the Fault to lie in our Misapprehension of it: Questionless Things proceeding from Rule and Order must be regular, but that Regularity may nevertheless be somewhat hidden on occasion: Wherefore, tho' a Garden be uniform on both Sides, we are under no Necessity of shewing all that Uniformity; one Side is sufficient; the rest may be handsomely hid, or broke with a Tree, Piece of Stonework, Column, or a Corner of the House. But let us not from hence absolutely conclude, regular Objects to be unnecessary in an Ordinance;

nance; for they sometimes furnish all the *Decorum* of a Picture; yet if we see but a Part of them, we may conceive the Residue.

More Examples of breaking Uniformity may be these: When a Figure stands on each Side of a Gate or Alcove, a Man may be placed or sit down before one of them, in order to *create Inequality*; so also if by means of a Curtain, one of those Figures be shaded. If a Bas-relief be set on each Side of the Gate, or Alcove, one of them may partly be covered by the Personages, to answer our Purpose. If without-doors on both Sides of an Entrance, there be a carved Lion or Sphinx, we may break off one of their Heads. *Solomon's Throne* was adorned with 12 golden Lions; we need not see them all, the six on one Side shew sufficiently, that there must be as many on the other: two or three entire are enough, of the rest we may see only a Part; here and there. Thus we must always manage in like Cases.

CHAP. IV. *Of the matching of the various-coloured Marbles, as well without as within a Building; with the Management of Tombs, Vases and Bacchanalian Terms.*

OBJECTS have a fine Effect, when Nature and Art are joined together by a skilful Hand; and tho' all Eyes are not alike qualified to apprehend the Reasons of it, yet they are, by a wonderful Sagacity, sensible of it; confessing, that it is beautiful, and so ought to be, tho' the one Person, as I say, understand it, and the other do not: And for this Reason; Art has such a Power, that tho' Nature be beautiful in her Productions, yet they would not perfectly please our Eyes, without the Help of Art.

Nature produces an Infinity of fine Stones of various Colours and Qualities; but Art alone judges of their Fitness and orderly Location, as to Rank and Dignity; insomuch that, tho' ignorant in Art, we can clearly apprehend, that it ought to be so, and no otherwise.

We know, that *the White* is soft and tender, and lovely to the Eye; *the Black* contrarily is melancholy and disagreeable. We place then *the Black among the Red, and upon the Red, White*. These three coloured Stones are Capitals, and cannot be otherwise disposed as to their Natures and Qualities, without forcing Nature, and running counter to Art.

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However, their Rank and Application in Architectonic Use may be these.

In the *Tuscan Order*, as undermost, *black Marble*.

In the *Doric*, *Green*.

In the *Ionic*, *Yellow*.

In the *Roman*, *Red*. And,

In the *Corinthian*, *White*.

If any ask, why the Red is not set before the Yellow, since the Red is in its Nature darker than the Yellow? I answer, That 'tis, because the Red and Green are Opposers in Strength; contrarily, Yellow is proper to Green, since Yellow and Blue produce Green.

If at any Time we are obliged to place, between two Stones of one Colour, a Stone of another, the following Mixtures are mostly in use.

Between two black Marbles suit best Jasper, Copper or Brass.

Between two Serpentine, or green marble Stones, the same.

Between two red Stones, White.

Between red, black or serpentine Stone, *Pisan* white-eyed Marble.

Between two grey Stones, Free-stone or yellowish-white Marble.

Between two dotted long veiny Stones, one that is speckled; and the contrary.

Between two Jaspers, yellow, or fleshy white Marble.

A Marble-painter must observe the *Conveniency and Place* for marbling: If the Place be large, or an Hall, then he may do it with Force; but in a smaller Compass, he ought to moderate it, and keep it faint, that the Place may not seem thereby lessened, or the Eye offended. If the Room be hung with Pictures, he should consult Men of Experience, especially the Master who painted them, what Colouring will fit best.

About light Pictures, dark Marble is best, and about dark Pictures, light Marble, as *Pisan*, Jasper or any tending to a light Yellow. But if it be a single Colour, such as Bass-reliefs, then Free-stone suits best.

In bringing many Sorts of coloured Marbles together, we may, for Instance, in a *Frontispiece* either single or double colonaded and pedestaled, very agreeably dispose them thus: *Vide Plate LX*. The Base and Pedestal-mouldings may be Black, little eyed; the Block, or Square of the Pedestals, dark Red, much dotted, less veined; the Plinths of the Columns and Pilasters may be White; the Columns, light Red, or *Pisan* Marble with large white-eyed Veins, on both Sides the eyeing to be alike; the Pilasters also light Red, moderately eyed; the Capitals, White; the Architrave, Black, like the Base and Mouldings of the



G. de Laireffe inv.

I. Carnvitham sculp.



the Pedestals; the Frize may be dark Red, like the Blocks or Squares of the Pedestals; and the Cornice, Black again, like the Architrave; the Frize have raised Ornaments of Foliage, Children, Triglyphs, &c. they ought to be White; if over the Cornice be a Pediment, it may be intirely of another Colour, and the Pedestals and their Members of *Pisan* or other cross-veined Marble, and the Pannels or Faces of grey Marble, or White, if adorned with Bass-reliefs; the Figures, or Vases on top also White.

This Distribution may be doubled, and varied on Occasion: The Frizes and Columns may be White; the Bases and Capitals, Gold; and so may also the Ornaments be, to wit, Triglyphs, little Blocks and Foliage; the rest may remain as before.

In an *Hall* of red or other Marble (where the Mouldings of the Ornaments are different, larger or smaller) we may make a Door-frontispiece, or Alcove, of white or other Marble; but if the Members continue along the Hall, the Frontispiece or Alcove ought to be of the same Colour with the Room: The Room may be of one Order, and the Frontispiece, Alcove and Chimney of another: Thus the Room may be *Ionic*, and the rest, *Corinthian* or *Roman*. The Pavement of the Floor must correspond with the Building; I mean, if the Room have Pilasters, the Bands (or bordering Marbles tying the Pavement) must run up to them, whether the Pilasters stand wide or close; for they ought to be so laid, as to shew every where a Regularity, whatever Jets or Breaks the Door, Frontispiece, Alcove, &c. may occasion; as a prudent Gardiner disposes his Parterres, one round, another square, octangular, &c. always contriving such an Uniformity to closes with the Borders. In the middle of the Hall may be introduced such Figures or Compartments, as best answer the general Purpose, and they may be of what Colour you please.

In *Chambers* or *Galleries*, where the Sides are unlike, we are obliged to part them by some Figure coming between; and yet the Bands, which bind the Sides, must come every where alike. If there be Columns on both Sides of the Gallery, the Bands must run, crossing it, from one to the other.

Proceed we now to *party-coloured Tombs*, and other Stones. On white Sphinxes, Lionesses, &c. suits well a Tomb of Serpentine or Porphyry; and on a black Plinth, if no Figures or other Ornaments support it, Porphyry also looks well. On Brackets of Copper or Brass, the Tomb may be of black Marble. With *Grave-stones* or other bluish Stone, agrees well violet-colour Stone, or Porphyry, Copper

per or Brass. Note here, that the Black must always be undermost, especially when divers Sorts of Colours are placed on one another, as we have shewed in the Orders.

Great Vases and Urns are always of the same Stone as their Bases, as well in Niches as on Pedestals; if on Pedestals, the Bases ought to project equal with the Blocks precisely.

The *Priapus-terms* anciently used in the *Bacchanalia*, were mostly of Wood, not very large, and pointed underneath for Conveniency of Carriage from Place to Place, whither the Gang of Satyrs, Fauni and Bacchanals determined to go: Having pitched on a Place for their Stay, they fixed it in the Ground, by means of the Point aforesaid. These Terms were sometimes painted of a Brick-colour, sometimes also White; about the Mouth and Breast they were smeared with blue Grapes.

The *Posts, or Guides called Hermes*, were huge and immoveable, and of white Stone, set on rude Heaps of Stone, in order to be conspicuous to Travellers at a Distance; for which reason they were also sometimes placed on Pedestals or Blocks.

CHAP. V. *Of the Veins and Eyes in Stones used in Architecture, as well without as within; and how to dispose them.*

THE Beauty in painting Buildings consists in an elegant Expression of the Difference of Stones which compose them; and this may be effected not only by their Division, but also by their Colours, especially in *Outside-work*, which is not so much heeded as the *Inward*, and is subject to more Inconveniencies of Rain, Hail and Wind; and if standing in damp Places, their Effect in a few Years visibly appears, if the Stones be not very hard, by the dropping of Mouldings and Projectures in several Parts.

Fountains must be supposed to suffer much, and become very mossy by being dropped on; and so do *Tombs and Grave-stones*: But principally *Pyramids*, which are not set up so much for the sake of their polished Bodies, as for their Forms and huge Bulk; wherefore 'tis no great Matter, whether the Stones of these be of one Sort or Colour, or not; they are often seen of many Sorts of Stone, some as they have been found, and others changed thro' Time. Yet the *Cement* suffers most, by being eat up; whereby the Stone
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get loose, and must needs drop. Again, some Stones, being more weak and brittle than others, and corroded by the Air, Dampness and Drought, are broke in Pieces by the Pressure of those over them, and thus leave Gaps and Breaks, wherein the Rain gathers, out of which grow Weeds, Moss and other Greens, sometimes whole Branches; all which, at the Year's End, decay, and become green Sap, trickling thence down the Stones.

We shall here stop a little to say something touching *Abuses*: I know not how some can so far relish Slovenliness, as to spoil not only *Statues and fine Figures*, but also *intire Buildings*; if they were broken or mouldered Pieces, *Ruins* and other decayed Stones, it would be no Damage if ever so much muddled and bedropped; but 'tis very improper to serve *intire and fine Figures* thus, and in Places too where are neither Trees, or any thing else to occasion it: The same they do in Buildings looking as fresh as at first; were the Spots, seen on them, natural to the Stones, it would be more proper than all the Gutters usually represented to trickle down them: Wherefore Care must be taken, before we begin to paint *Things supposed to be dropped on*, that a Difference may appear between Nearness and Distance; for as Spots in Cloaths are more visible near than afar off, so the Faintness of remote Objects must be observed. But let me ask, what Foulness of Wet and Dust can stick to smooth Bodies, which Rain, Hail, or Snow do not wash off? But they may decay and be consumed by Time; especially those facing the North, which suffer all Extremities. We see many Instances of Decay in ancient Buildings, where are Figures so eaten up by Time, that 'tis hardly discernable, whether they represented Men or Women; like Figures of Snow partly dissolved by the Sun-beams.

I speak not here so much against the dropping upon and muddling such Objects, as of the Abuse when the Cause of such an Effect does not appear; for without a probable Reason why a Thing should be thus, or thus, Art becomes Obstinacy. But to return to our Subject.

It is certainly Praise-worthy to take some Pains in shewing the Stones of Buildings, and their veining and eyeing, when they are judiciously and agreeably disposed, according to Rule: I say it is commendable to him who understands Perspective.

The Parts of Buildings within (which are not so subject to the Teeth of Time) are not so apt to decay as those *without*; the *Cement* also lasts longer, which makes them keep clean and intire, their Joints to seem almost invisible, and the whole to be as one Stone: For this Reason

we must avoid the Mistakes of some Painters, who vein and eye their Work, and afterwards divide it into Stones, whereby one Vein or Eye happens oftentimes to run through two or three Stones at once; whence we must conclude it to be what it is, meer Painting and not the Life. Whereas, I think it the most certain Way, first to divide the Work into Stones, and then to marble and eye them; observing that each Stone have a particular Eye, to shew the Difference between the *casual Dropping* and the *Marbling*.

Marble Buildings have a beautiful Effect when the Architecture is fine and well ornamented; and this as well in Painting as the Life. Orderly Disposition is one of the best Reasons thereof, without which it cannot have that vast Agreeableness.

A knowing Architect takes especial Care of the setting the Stones of his Building in such Manner as to blazon its Beauty, and improve it, and thereby create Harmony; wherefore he disposes the Eye-veiny Stones in the properest Manner; for Instance, in a single-colonaded Portico, the *veiny Eyes must oppose each other*, sloping from out to in; or contrary: The same Method must be observed in the *Pilasters, and all Parts that are paired*; so that the Work may appear regular at a Distance, taking especial Care that they be *eyed alike*, to keep the Eye always in a Ballance between them. The Stones *for the Architrave, Frize and Cornice* should be so chosen, that the Veining fall perpendicular, in order to keep the Members distinct; which they would not be, were the Veins to fall in with the Mouldings.

It remains to be observed in *marbling Columns*, that the Eye-veins ought to receive the strongest Light on the *relieved and swelling Parts*, in order to aid the Flat of the Picture by Art; which Nature wants not, as being round of herself: Wherefore it would look ill, that the most dark of the Eye-veins come on the weaker Parts, because it would render the Effect you proposed, abortive.

Imagine a Piece of Walling divided into three Pannels, on each Side of which stand two Columns; the two first ought to oppose each other; their Veining must either be level, or run diagonally against each other, outwardly or inwardly: The two others must do the same. — And so on.

C H A P. VI. *Of Ruins.*

HITHERTO we have spoken of the Beauty and Regularity of intire Buildings; wherefore 'tis proper next to treat of Fragments and Ruins, equally necessary with the former.

I've sometimes wonder'd how it happens, that among the Painters of Figures and Landskip, who make use of Buildings and other Brick-work, so few exhibit whole and highly-finished ones; all they shew is, Ruins, broken Walls and decayed Stones, but seldom intire and perfect Structures, because, as I take it, they'll be at no Trouble to search Antiquity for the Forms and most beautiful Parts of Architecture, whereby they might learn to produce something curious: A Supinety proceeding from their want of Knowledge, and Ambition to obtain it.

Altho' many think, that a Piece of Ruins does not require so great a Regard as an intire Building, they are much mistaken; for the one as well as the other depends on Measure and Proportion: Yet some will go and throw down a Part of a Building, and intermix with it some Fragments of Capitals, Pieces of Frizes, Cornices and the like, of an Order foreign to the Building; which, tho' very wrong, they false by supposing, that when a Building is in Ruins, no one will have the Curiosity to examine the Rubbish to see, whether there be a wrong Capital, Frize or Cornice; and granting, such were to be found, the Fault would be none, since those broken Parts might be brought thither casually: But this is a lame Excuse; to speak the Truth, I cannot apprehend how any one can be so wilfull, since no more Knowledge and Trouble are necessary to the best than the worst Things, to the whole than to the half; in the one, we must use the Foot-rule and Compasses as well as in the other. If a beautiful Remain of a great Building adorn a fine Landskip, and look grand, how much more, one in Perfection? He then who will take Pains may certainly, by Practice, overcome all Difficulties, if he have Ambition enough to study the best Things. But let me not be understood to speak against the Choice of Ruins, much less endeavour to hinder any one from the Use of them; since I am sensible, that every Man has naturally a particular Taste for some Thing (as we have formerly said) wherein he may excell. I desire not to discourage Painters of Ruins, or to raise

raise a Pique against that Sort of Objects; my only Drift, is, to shew that we ought to study the Rests of Antiquity with Care and Attention, and chiefly to learn the ancient State of old Structures, in order to know perfectly what they were in their best Condition.

C H A P. VII. *Principal Directions for painting the Ornaments of Halls, Rooms, &c.*

IN this Sort of Work we must in the first Place have an Eye to the Regularity and Division of the Architecture, and if that be beautiful, not in the least hurt it under Pretence of Decorum, or acting Painter-like; and if at any Time we are obliged to alter this Conduct, it must nevertheless be in favour of the Architecture.

2. That the Painting, of what Kind soever it be, must tend to the Lustre and Magnificence of the Building; I speak with respect to painting the Wood-work, whether it be marbled or plain.

3. That the Ornaments to be painted agree with those of the Room, and be governed by *the same Order in Architecture*.

4. That in Pannels, Niches and Windows ought to be artfully painted, what you would have appear to be real or naturally there, whether Tapestry or Prospect: If Tapestry, it must appear to be such; if a View, it must look like a View; the former by being bordered, and the latter by its Sky or Sun every where agreeing with the Light of the Room.

5. The Master must beware of representing in a Room 3 or more different Hours of the Day at the same Time; nor in Histories, unless they be in the Manner of Tapestry.

6. He must never inclose white Marble Bas-reliefs with Wood-work, as being repugnant to Custom and Likelihood.

Lastly, Since Excess often abates the Majesty of a Fabrick, the Artist should avoid many *Littlenesses* in the Divisions and Ornaments: On such Occasions historical Figures should not exceed 3 or 4 Feet in Height, be the Painting ever so large: Tapestry-figures exceeding the Life are unjustifiable; they look monstrous in a small Room, and less in a larger.

It were to be wished, that great Men and Lovers, who bespeak such Works, had some previous Knowledge of such Things as these;
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at least, that they were informed of them, and would assent to the Artist's Opinion in the Execution of them; since it is reasonable, that his Design, if it pleases, be followed.

Few Artists are solicitous about Inside-ornaments, either in reference to their Elegance and Splendor, or *their Uses* and Convenience; as is evident in many old Masters Works, wherein we generally see too great a Simplicity, all is plain and mean; Tables, Benches, Chairs, Kitchen-stuff, Drinking-vessels, &c. And what's more, oftentimes a Company of old and young People in a Room with never a Chair in it; and sometimes, no more than bare Walls, and a Curtain hanging for no Purpose: Ornaments and Foliage are seldom seen in their Works; and when they are, they are so improperly and disjunctively applied, that we must conclude them rather to serve for Humour than *Decorum*; certain Signs that such Masters were ignorant both of the Naturalness, Needfulness and Application of Objects.

'Tis certain that the ancient *Greeks* and *Romans* were not originally so sumptuous in their House-furniture as afterwards they came to be; and 'tis as easy to think, that there was a Difference between the Nobility and Commonalty, as well in their Buildings and Dress, as in other Respects: The one used Plate at his Table; the others, Earthen-ware or painted Wood; the one had Bass-reliefs, Statues, Hangings or Tapestries in his House; the other was content with bare Walls; each according to his Fancy or Ability. Truly, I am surprized to think of my first Ordonnances, and how disjointed my Conceptions were; often exhibiting a royal History in a Stable or Cottage, and as often the contrary: Questionless every Master of an House furnishes it with what is proper for each Apartment, whether Kitchen, Chamber, State-room or Gallery; one Apartment has a Bed or Couch and its Appurtenances, Chests, Tables and Chairs; another has Hangings more or less costly, Floor-carpets, Stands, Sconces, Looking-glasses, &c. Another has Benches, a Chimney-piece, circular Couches fitting the Table, and other Things proper to the Room: And thus other Apartments.

Some imagine, that Chairs were not anciently in use, but Men sat on Cushions, as in the *Eastern* Countries, or else rested on Couches. When a certain Person had represented *Æneas* and *Dido* in a stately Hall, and she placed on a low small Half-pace, covered with a Carpet, with the young *Ascanius* in her Lap, and *Æneas* by her Side, and some Ladies sitting here and there on Cushions on the Floor (which was covered with a green Carpet) I was surprized to see a large round Table.

Table stand in a Corner on a Side of the Painting, and this serving up as for an Entertainment, and yet not a Chair near it; I asked the Master, why the Ladies had not Chairs or Benches, and whether this Circumstance was thus to be found in History? He answered, that in those Times, neither Chairs or Benches were known; I could hardly forbear laughing, but asking him, whether the Company were to stand to their Victuals, because of the Height of the Table, he began to see his Error; yet in Excuse said, ——— *They will make use of the Couch which stands yonder against the Hanging.* ——— This would have been a tolerable Come-off, had the Couch been made for the Table; but by ill Luck the one was square, the other round; I said no more, because I would not augment his Blushes.

Others have made the same Mistake, as was the Case of one who, as the Report goes, representing *Abraham's Offering*, drew him with a Scimitar or bending Sword in his Hand, and a straight Scabbard by his Side.

I once made the same Blunder, when my Inclination for Composition was greater than my Skill, in the Story of *Hercules spinning by Omphale*; I had seen, in a Design of *Bartholet*, that *Hercules* was much bigger than any of the Women; Wherefore I also drew him larger and dressed in Womens Apparel, having Sleeves closed at Hands (like *Sardanapalus* amongst his Women, in *Merian's* Historical Chronicle) a Distaff in his Girdle, a Spindle in his Hand and Pearls about his Neck; and in order to shew that they were *Omphale's* Cloaths, I placed her by him stark naked; now I appeal to any one, how well the Garment could fit *Omphale*, seeing it was neither too short or too straight for *Hercules*, tho' half as tall again as she: But I afterwards rectified my Conduct.

It's plain, that such Oversights proceed from Ignorance or lame Instruction, and principally in what concerns Embellishment; I say, Embellishment of any Kind whatsoever, whether within or without-doors; for few know the Importance of this Part of Art, and the uncommon Effects of it.

We may, from the Works of old and judicious Masters, here and there borrow some of their Thoughts, and use them in a proper Manner in our own Works: The famous *Poussin*, in his finding of *Moses*, shews the *Nile*, with a Water-god; and with good Reason (as we shall prove in the Chapter treating of the Authority Painters have to represent spiritual and inanimate Beings under human Forms) But it's ridiculous, in my Opinion, that the same Figure with all its Adjuncts should

should be placed on the Strand of a River, and near it *Narcissus* viewing himself in the Water; on a Supposition, that, if it be but a Water-god, all is well; for thinks the Master, — It suits well. — 'Tis a fine Figure. — Besides, if *Poussin* durst do it, why may not we? But 'tis against Reason; indeed, were the Sphinx and Children left out, it may be passable enough.

Who sets out a Room of Entertainment, and it does not shew whether the Dinner be over or not, by the Cloth laid, Bottles, Glasses, Cisterns, and all Things in order, as before Dinner; and empty Bottles lying in Disorder, empty Dishes, a Dog gnawing a Bone, Chairs displaced, Table-cloth half turned up, and such like, after Dinner? or

Who can approve in *Testa's* dipping of *Achilles*, *Thetis's* lying in an open Gallery, where also is a Cradle?

As for moveable Embellishments, it's improper to shew *Mark Anthony* and *Cleopatra*, in their Grandeur and Luxury, without a Retinue, and as in a private Collation, seeing we know they had such a Crowd of Musick, Buffoons, Jugglers, and other loose People about them: Or can we represent *Christ* lying in the Manger, attended by *Joseph* and *Mary*, and the three Kings waiting on him, and that in a Stable full of Beast-provender, and on the Wall a Fan and Flail hanging, besides other Utenfils of Husbandry, and yet not a Countryman or Servant to appear; or a Chest, Box, Saw or Square to be seen? (whether *Joseph* hired the Stable, or found it void of People, is another Consideration:) Moreover, one of the principal Figures is in a Suit of Armour, and bareheaded, and yet his Head-piece is not to be seen.

One of my Fellow-disciples once painted a Collation; and I asked him, *Why he put not Knives on the Table?* He answered, *That Knives were not Antique*; very well, thought I, Are then the Bread and Meat, and a three-legg'd Stool with a Back standing by, *Antique*?

It's not improper, tho' a small Circumstance, that a Chamber-pot be placed by a Bed-side, when a Person is in it; even were there also at Day-break a Lamp either burning or extinguished, and such like Things; whereby we may judge, what other Circumstances are required.

From all which Considerations 'tis plain, that a judicious Master must take particular Thought about the *By-works*; seeing 'tis as bad to leave out something that is needful, as to add what is unnecessary.

C H A P. VIII. *Of the Pictures proper to various Apartments.*

TH E *Nature, Property* and *Use* of Pictures in general, is, to keep the Senses, by a pleasing Variety of Objects, as Figures, Landskip, &c. in a continual Employ and Contemplation.

Their *Nature* has a near Affinity with that of the Things they represent, when those are done by a skilful Hand, and therefore they can, when natural Things are wanting, fully satisfy.

Their *Property* lies in their Application to meet Places; and they cannot be displaced without hurting, nay undoing Naturalness.

As for the *Use* of Pictures, it is in the Occasion we have for them, and the Places they are to serve for, in order to gratify the Senses of the Owners; they must be well exprest, and fall in with the Architecture in the Agreement of the various Objects with the Ornaments of the Building.

If this be unintelligible, I shall endeavour to explain myself. I say then, that it's not sufficient for a Painter to design Work for Apartments at random, and introduce therein what Fancies he pleases, or best understands; for, he ought to consider, whether it agree with the Place, and be proper there; if therefore he would go on with Certainty, he must, *in the first Place, consult the Architecture*, and then the three Points following.

1. The Quality, or Condition of the Builder.
2. The Building itself.
3. The Apartments in it.

First, Let him consider whether the Owner be a Prince, Lord, Magistrate, or Merchant.

Secondly, Whether the Building be publick, as a Town-house, Church, Palace, &c. or private, as for a Merchant or Citizen.

Lastly, Whether it be an Hall, Chamber, Parlour, Kitchen, or the like.

Thus far in general: But if we build a Palace for a King, the Apartments must be contrived for other Uses, than those for a Merchant, or even a Town-house; for in this latter we find many Rooms fitted for Purposes, opposite to a Palace; as may be seen in that fine Model, the Stadt-house at *Amsterdam*, where Architecture has wonderfully disposed all the Rooms to their several Uses; nor is the Judgment of the Painters

Painters or Architects less conspicuous in the proper placing the Pictures in each Apartment; for each Piece (chiefly Sculpture) is so ordered, as to allude to the Room; whence we know, what Uses the Rooms are put to, and by the Rooms, what the Paintings, Stone-figures and Bas-reliefs signify.

Wherefore 'tis very necessary to consider *the Nature of the Apartment*, in order to govern our Work thereby; as first

In the *Hall* below suits well a grey Bas-relief; or else Trophies painted on the Walls after the Life.

In an *Antichamber*, where People wait for Commands, grey Ornaments are also best; sometimes intermixed with Flowers, but very sparingly.

In an *Audience*, or *Presence-room* should be Tapestries, or Pictures with Figures, as big as the Life, of magnificent Transactions which happened in Apartments or Palaces.

In the *Lady's Visiting-room* must be other Sorts of Embellishments, such as Fruit, Flowers, Landskip, fine Thoughts, virtuous Representations, and the most cloathed and modest Histories.

In the *Nursery* agree Bas-reliefs, and painted Emblems or Morals; whereby the Children may learn good Manners, and inure their tender Years to virtuous Actions: To these may be added, some Flowers, Fruit, Birds, and such like.

In the *Kitchen* may be seen the Representations of culinary Furniture, Hunting of Deer, the Picture of some Maid or other Servant, or a Dog or Cat; but these must be mostly grey or Wood-colour, on account of the Smoke, which otherwise would fully the Colours.

In the *Gallery* may appear all Sorts of Hunting-equipage painted on the Walls from the Life.

In the *Upper-rooms* suit Landskip, and all Kinds of beautiful Prospects.

In the *Master's Bed-chamber* are proper some beautiful Faces, and naked Children painted after the Life.

In the *Children's Bed-room* nothing must be seen but Foliage or Branch-work.

The *Study* may be adorned with Paintings, in grey Marble, of learned Men, Philosophers, &c.

In the *Summer-house*, being a Place for the Enjoyment of Company and Entertainments, suit nothing better than merry *Bacchanalian* Pieces, sportive Herdsmen, Dancings, Brooks and Fountains.

We

We proceed now to the Decorations over *Chimneys*, and on *Doors*, in each Apartment.

Over the *Dining-room-Chimney* place *Comus*, God of Meals, accompanied by Taste and Smell; and on the *Door*, *Latitia*, or Joy.

Over the *Hall-chimney* may be *Decorum*, or Authority, accompanied by *Pallas*, or Virtue, and *Honos*, or Honour; and on the *Door*, Understanding.

Over the *Lady's Visiting-room-Chimney*, Modesty, accompanied by Obedience and Diligence; and on the *Door*, Fidelity.

Over the Chimney in a *Saloon*, or Meeting-room for Youth, may be seen *Inventus*, or Youth, attended by Grace and Eloquence; and on the *Door*, *Gaudium*, or Joy.

Over the *Nursery-chimney* place Education, and by it a young Branch tied to a Stick; and on the *Door*, Obedience.

Over the *Kitchen-chimney*, *Prudentia*, or Prudence, accompanied by *Ceres* and *Bacchus*; and on the *Door*, Diligence.

Over the *Bed-chamber-Chimney*, Quiet; and the *Door*, Security.

Over the *Study*, or *Closet-chimney*, Wisdom, or Science; and on the *Door*, *Harpocrates*.

On the *Doors of the Side-rooms* going out of the Hall, Clemency and Vigilance; and between them, *Oeconomy*.

On the *Pantry-door*, Abundance.

On the *Cellar-door*, *Silenus*.

On the *Garret or Loft-door*, Winter.

On the *Garden-door*, *Flora*.

On the *Orchard-door*, *Pomona*.

In the *Green-house*, between the Stoves, the Figures of Persons who have been transformed into Trees and Plants, as *Cyparissus*, *Myrrha*, *Daphne*, &c. On the *Door within*, *Apollo*; and on the *Outside*, *Diana*.

On the *Stable-door*, all Sorts of Stable-appurtenances, as a Bridle, Saddle, Housing, Stirrups, Dung-fork, Shovel, Curry-comb, &c.

On the *Privy-door*, *Momus* laughing.

And now, that I may conceal nothing from the Artists, I shall subjoin the Pictures proper to be put into *Chimneys*; which may be various; because we are not confined to the Fire, as being only used during the Winter-season; the Spring, Summer and Autumn afford us a large Field for fine Inventions; and since the Place, for three Quarters of the Year, becomes any thing we find proper, we can either shut them up, or leave them open, or contrive, in Niches, all Sorts of Statues

Statues or Busts, Bas-reliefs and other Ornaments, as Cisterns, Vasa, Flower-pots, Baskets of Fruit, musical Instruments, Globes and such like: We can have them be open with Doors or without, with one Door or two half ones, and represent Vistas or Prospects, such as a Flower-garden, a publick Place with Fountains, a Street of Houses, a Grove, Lane, Frontispiece, Pantry, Wine-cellar, an Alcove with a Couch, or a Library, and such like; in fine, we may introduce any thing that is different from the Furniture of the Apartment. But Care must be taken, that the Painting have a natural and high Horizon, with little or no Sky, to gain more Depth; Vistas of Apartments one within another are also not improper; but if we represent *Without-door-Prospects* as aforesaid, 'tis more proper to paint Doors, seemingly to give the Room Air: And seeing it often happens, that such a Painting cannot have the most advantageous Light, and is sometimes in Shade by the Projecture of the Chimney, we should contrive the Work accordingly, and so as not to appear like Painting, but Nature itself.

The Designs proper to such Places (for the sake of those who are not fertile in Invention) may be such as follow.

Spring. 1. *Flora*, setting out with a gay and joyful Air, has a Basket of Spring-flowers under her left Arm; with her right Hand behind she a little lifts up her Gown; her left Foot rests on a Step, and her right lifts up; her Breast is somewhat to the Light; behind, in a low Offskip, is seen a Parterre, ornamented with Vases: Behind her we may place another Figure in Shade, ascending the Steps, in order to fling off the Offskip, and bring forward the Fore-figure. *Flora* must be proportioned to the Size of the Fire-place; if not as big as the Life, let her be a young Damsel, and, if the Face be shaded by the Chimney, make good Advantage of the Reflexion: The same Design may be also executed with Children:

Summer. 2. *Pomona* with a Basket of Fruit in her Lap; and in the Offskip, an Orchard, and some *Cupids* busily gathering Fruits and Flowers.

Autumn. 3. *Bacchus* represented in an Entrance or Gateway, hung round with Vine-branches and Grapes; and, if you please, a young Satyr by him, with a Cup: This Design may be also represented with Children.

4. *Anteros*, as a Youth, crowned with Laurels, stands on a Threshhold, leaning on a Torch or else a long Arrow, pointing inwardly to a Library, wherein are an Astrolabe and Globe, and against the Wall
a Lyre

a Lyre hanging; his Garment, fastened on each Shoulder, is reddish Purple; his Look agreeable and majestic; his Mouth open, as if complementing somebody to come in; he stands on the left Side against the Door, which comes half in Shade, against the Offskip, so that he is strongly set off; his Face and Under-parts are fronting; his Breast turning to the Light: This Design either left or right is equally good, and so are the before-mentioned.

5. *Cupid* is seen here sweetly smiling, having a Flask on his Arm, and a Spaw-water-Bottle in his Hand, which he holds up, as if he were saying, — *Rare Waters!* By him is an elegant Stand or Tea-table, on which another *Cupid* is placing a Silver Salver with Glasses, and a Silver Sugar-box and Spoon; behind may be seen a Wine-cellar lighted by a Candle or Lamp; we should also discover Part of a Summer-house, or Fountain, or a Gallery, &c.

6. In this Design we shew a Serenade by three Boys; the first drest as a Punchanello, with a Bag-pipe, Hautboy or Flute; the second as an Harlequin, with a Violin; and the third as a Scaramouch with a Guitar, and all three in their proper Postures: Harlequin in set Posture stands to the right against a Post, holding the Violin to his Ear: Punchanello, sitting against the other Post on the Threshold, holds his Flute from his Mouth, and looks forward, laughing and shewing his Teeth, his Head sinking backwards somewhat into his Neck: Scaramouch is in the middle, with his Guitar under his Arm, and his Head quite sunk into his Shoulders; he is attentive, holding his Fore-finger to his Nose, and his Legs close. Behind these Buffoons we might shew a Ballustrade over a Water in Shade, and on it an Ape sitting; in the Water may be Gondolas, with Masks in them; or else a Street, and such like.

Because the Breadth of the aforefaid Opening cannot be very great, you may, by shutting the Door more or less, or by placing somewhat between it, get advantageous Shades, if the Matter require it: There ought at most but a Figure and half to be in the Light, and a third, in Shade. The Colours will effect the same. Such Paintings should not be muddled, but boldly handled, and the Lights strong.

Thus much for Without-door-Views; proceed we now to *Designs for Chimneys which are closed.*

1. A Vase either of white Marble, Gold or Silver; or the Belly Gold, and the Neck and Foot of *Lapis Lazuli*, in a Niche of red Marble, or Porphyry; and the Jaumbs to be of a lighter Stone, hung with Festoons of all Sorts of fine Leaves, intermixed with Flowers; these

these Festoons should be very large, like two Arms, and spreading, in order to break the light Ground, that the Middle-ornament, whether white Marble, Silver or Gold, may have the greater Force.

2. The *Bust of Bacchus* in white Marble, crowned either with Vine-leaves and Branches and Grapes, or else Mulberries with their Greens; on each Side, on a Ground of Free-stone, Festoons of white and blue Grapes, and between those may be placed some proper Instruments, as Cymbals, Timbrels, Tabors, Hautboys and *Pan's*-flutes; the Bust is on a Pedestal of *Pisan*-marble in a Niche, as before; the Niche must rise as much as possible, that the Bust may have its full Height; but if the Chimney and Niche do not admit of a Figure in full Proportion, you may make a Boy of it; if you leave out the Pedestal, you can place the same in the Niche, but a third less in Height. Under the Niche may be a faint Bass-relief of grey or other Marble; or else a Festoon of Pine-leaves, intermixed with some beautiful Flowers.

3. The *Bust of Apollo*; and on each Side some musical Instruments, either painted as carved, or natural. Under the Niche may be a square Pannel, and on it a carved Torch, with a Quiver across, thro' a Garland of Laurel. Among the natural Instruments, some Laurel or Olive-branches; and among the carved ones, some Rolls of Paper, with geometric and other such Figures; for these can be better ordered in Bass-relief, than among those naturally painted.

4. A *deep Niche*; in which may be seen, a Table, with an elegant Stand or Foot of fine Wood, partly gilt: On the Table, *China* Tea-furniture, as Dishes, Saucers, Tea-pot and a Silver chased Tea-canister; or else Coffee-equipage, as a Silver Coffee-pot, a Silver Salver with Pipes, a Knife, some Tobacco in a Paper, a fine Chafing-dish with Fire; and on the Ground, in the Shade, some Bottles of Wine.

5. The Table in this Design may be put to various Uses; it may be served with Melons, or Baskets of Fruit, as Peaches, Nectarins, Apricocks, Filberds, &c.

6. On such a Table may be also Musick-books and Instruments, as a Lute, Violin, Hautboy, &c. And on the Ground, a Cistern of Water, with Bottles of Wine standing upright therein.

7. In this last, we may place a round Bass-relief representing a sitting Child, of Flesh-coloured Marble, on a blue Ground, blowing Bubbles: Round it, a white Marble Moulding; and underneath, a Festoon.

CHAP. IX. *Description of several Pictures adapted to the five Orders in Architecture.*

SINCE no Manner of describing fine Apartments is more proper than this, which exhibits Things as if we really saw them, I shall therein give an Architectonic View of each Order, and in as conspicuous a Manner as I myself conceive it. The Particulars must then be well regarded, because they are so linked together, that, by overlooking a small Circumstance, the whole Chain may be broke, without ever getting a true Idea of the Thing.

We shall confine the Subject to five Apartments, and describe in each the Pictures, which shew the Nature, Height, Custom and other Properties relating to the Orders of this Building: And since the *Tuscan* Order, either in Parts or altogether, is rough and massy, we shall exhibit here,

The Picture of POLYPHEMUS and GALATEA.

Polyphemus, on the Sea-shore, inflamed with the Love of the beautiful *Galatea*, who came to divert herself on the pleasant Surges of the Billows, strove to please her with his Singing and Musick, and thereby to gain her Favours; but she was deaf to his Suit: His rough-hewn enormous Size, and frightful Aspect were her Aversion; wherefore she shuns him, and derides his Addresses.

A calm Sea was seen. On the second Ground, to the left, appeared a vast high Rock, hanging over the Sea, almost to the Point of Sight; all rough, and over-run with Moss and Herbage, going off to the left very cragged; up to it huge Stones were piled on each other, as Steps (but three times higher) from the Edge of the Water; on the lowermost of them, sat the monstrous *Cyclops*, as a wild and savage Man; his Skin very swarthy and hairy; his Head and Beard full of bristly black Hair, spreading over his Shoulders and Breast; he had but one Eye-brow, and that as wide as his Forehead, hanging over the Eye (which, according to *Homer*, was as large as a Shield) placed in the middle of his wrinkled Forehead; his Blubber-lip turned up towards his broad and flat Nose, like that of a Negroe; shewing his Teeth, set like those of a Saw, out of his gluttonous Jaws, with a grim Look: By him, lay his Staff, which (like those of Herdsmen)

was

was crookt at one End, and (according to *Ovid*) bigger than the Mast of a Ship: A Knapfack or Pouch hung at his Side; his Raiment was Goats-skins sewed together; which he had shook from off his Shoulders, possibly to discover to *Galatea* his conceited fine Shape: This Garment was Cream-colour, spotted with Black. He sat very rudely, leaning a little back against the Rock; his left Leg was stretched out towards the Water, and his right, with the Foot foreshortened, lifted up, lay over a Piece of the Rock; his Flute, with an hundred Pipes, he held, in his left Hand, up at his Mouth, as if he had been just playing. His Head inclined (with his Eye to Heaven) towards *Cupid*, who stood near and flattered him; his Mouth was open, as if he were singing, and his right Hand, upright on his Knee, seemed to beat time. It was curious to see the Method *Cupid* took in the midst of his Play, to stick an Arrow into *Polyphemus's* Breast without his being sensible of it.

Cupid was about half as big as the *Cyclops* Arm or Leg; so that, tho' he had climbed up the second Step, he could scarce reach the *Cyclops* Shoulder, in order to stroke, with his right Hand, the Hair from the Giant's Eye; when, pointing with a stretch'd Finger of the same Hand towards the Sea, he laughing stuck with the other an Arrow in *Polyphemus's* Breast, under his lifted Arm; *Cupid* was of a beautiful rosy Complexion, his Hair yellowish White; a Quiver, tied with a red Sash, hung by his Side, and his Bow lying near him.

The fair *Galatea*, in the mean time sitting on a large Sea-shell in the middle of the nearest Distance, was drawn by two Dolphins, encompassed with *Tritons* and *Nereids*, sounding their shelly Trumpets, and playing on Timbrels and other Instruments; she sat fronting in the Shell; and the Dolphins, which she guided gently, turn'd to the right; she was followed by other *Tritons*, bearing beautiful naked Virgins, and a Crowd of Sea-monsters, who, gradually uniting with the furthest Distance, disappeared. This whole Crowd was grouped in the Form of a Crescent; *Galatea* appear'd to surpass all in Beauty.

I at first thought this might possibly be *Venus* herself; because three Beauties attended her, whom I took to be the *three Graces*; but she looked somewhat younger, and not so wanton as *Venus* is usually represented; her Breast also rose less, and her Head-attire was quite different from *Venus*; for her white Hair, twisted in Tresses, and elegantly flowing, was here and there stuck with white Bell-flowers; and the Locks on each Side tied together on the Head in a Tuft, and, hanging down both before and behind, made plainly appear, how gently she

glid over the Billows. What most charmed me, was, that, in this great Crowd, one might see the particular Sways, Turnings and Affections of every Figure; one moved slowly, another swiftly, as their Beards, Hair and Vails plainly shewed; some bending backward, as blowing, others forward almost to the Water; some were full of Foam; others swimming as evenly as if they moved on Looking-glass, so that their Glitter was scarce visible in the Water: This second *Venus* (as I call her) had a greenish blue Scarfe, which, coming over her Lap, twined about her right Leg; advancing her naked left Leg, she set her Foot on the Scroll of the Shell; her Head, a little flung back, inclined to her right Shoulder; her Breast projecting; and the right Arm, stretching cross her Body, supported her Rein-hand on her naked Knee; her Countenance was modest and smiling; her Eyes somewhat downish, made me think that the Sun was too powerful for her, but, I more nearly perceived, she was talking to a Sea-nymph or *Nereid*, who, near her Chariot, lay behind on a *Triton*, staring towards the Shore at *Polyphemus*, whither *Galatea*, with her left Hand a little foreshortened, was pointing; the top of the Rock was almost shaded by a Cloud; which Shade run cross the Piece, and set off *Galatea* and her Retinue. The whole Group was agreeably lighted, and tho' the Light was strong, yet the Shades near the Water were soft and melting, by the Glitter or Reflexions of it, which, in my Opinion, was a fine Piece of Conduct; behind the Rock, towards the right Side, appeared beautiful Tracts of verdant Land adorned with Variety of Trees, extending Crescent-wise by the Point of Sight, and some Herds of Oxen, Goats and Sheep were grazing; in the Offskip were Hills, and on the right Side a Town; forwards, on the same Side in the Corner, a Piece of a Sea-rock appeared, which *Galatea* and her Company seemed to avoid.

As we have represented the Persons of *Polyphemus* and *Galatea*, so it will not be amiss to shew those of the *Tritons* and *Nereids* also: *Pausanias* describes the *Tritons* thus; their upper Parts, from the Navel, were human, but covered with thin, sharp and rough Scales, and downwards their Bodies, instead of Feet, ended in a large split Tail; their Hair long and bluish, and entangled as if in a Twist; their Eyes greenish; their Ears, Nose and Mouth like those of Men, the latter very large and wide; their Teeth like those of a Panther; their Fingers and Nails like the Outside of an Oyster-shell, or such a Substance; on their Breasts and Bellies and under their Ears, they had Fins like little Wings, which helped them in Swimming.

For the Description of the whole Picture, I refer to the original, which is in the Possession of the Author. Alex.

Alexander ab Alexandro says, that the *Nereids* are shaped like beautiful Virgins down to the Navel; but the lower Parts, joining together like a Fish, end in an Eel's Tail; their Heads are mostly unveiled, their Hair disheveled, and beset with Pearls, Coral and other Sea-productions.

Second Picture.

Polyphemus, from the top of the Rock, where he sat playing, viewing his beloved *Galatea* bestowing her Smiles on *Acis*, was so enraged thereat, that, full of Fury, he tore a Piece from the Rock, with Intention to crush them both; which *Galatea* escaped by diving into the Sea, but *Acis*, not nimble enough in running, was struck with it.

This Piece is a Fellow or Sequel of the preceding: The Rock is here placed on a contrary Side to the former; behind it, an Island also, in the Form of a Crescent, towards the right extends across; beyond it the Sea is seen along the Horizon; the Rock on the right Side goes down in rough Steps, and follows a sandy Way forward on its left, to the middle of the Piece, where it ends in the Frame: The unhappy *Acis* falls here in the Sand under the huge Piece of Rock, with his Arms extended, and his Face downwards, yet somewhat turned towards the Sea; he is not quite dead, because the great Weight, rolling in the Air, only took him in the Leg as he was running; the enraged *Cyclops*, not content with this, foams at Mouth, and gripes an heavier Piece of the Rock in order to destroy the faithless *Galatea*; *Megara*, with her smoking pitchy Torch, eggs him on, and, enflaming him with hellish Fury, points towards the Sea at the Objects of his Revenge; at which, he looks back; and now what a Force he shews in rending the Rock; all his Members are distorted, his Sinews stretch, and his Muscles swell; drawing in his Mouth on one Side with the upper Teeth, and his Eye is half shut; does he not look as if he were anatomized or flead; nay, the least of his Muscles works, and presses thro' his thick Skin; his Hair stands an end, and his Beast-skin Garment, being got loose from his Girdle, drags on the Ground, and he treads on it with his left Foot; the Goat's Feet hanging to it appear to fly about, according to his Motion; he bends double, one of his Knees almost touching his Breast, and with his right Foot against the Rock, he, with both Hands and all his Force, tears off a piece of it: *Tisiphone*, half behind him, with her upper Parts above his Head, and her Face a little foreshortened

and downwards, points with her whole right Hand (not a Finger) at *Galatea*; in her left Hand are some Serpents and a Fire-brand; her Garment is Black or dark Grey, here and there stained with Blood; the Sea swells, and the Billows beat with great Violence against the Rock, as if they would swallow up the Shore: On the left Side comes *Galatea* in her Chariot drawn by two Dolphins, not gliding, as before, but tossing sometimes on the top of the Waves, and sometimes beneath them, with the hinder Part of her Chariot almost upright; she stands stooping, with her Arms flung out, looking back with Amazement, and her Reins slack; her disordered Locks fly in loose Tresses against the Wind, caused by her swift Motion; her Veil, got loose, drops behind her into the Sea; her lovely Members are overpowered by her inward Troubles; the Muscles of her Neck, before smooth, now rise; her Heart seems to pant, and, her Legs faltering, she seems to sink; her Grace leaves her, and she is no longer *Galatea*; Fright has robbed her of her fresh Colour; and she is rather a marble Statue, than a living Person.

Considering this Ordonnance I stood surprized; is it possible, thought I, to be a Painting? 'tis certainly past my Understanding; 'tis Reality itself; and yet it must be a Picture; for what is too hard for the Pencil of a judicious Master? Be it what it will, 'tis real Nature to me, and I am satisfied. But, to proceed,

In the Offskip, on the left Side, some Ships appear in a Storm, and two in the middle of the Piece riding at Anchor, and a Boat landing some People; this made me think that 'twas *Ulysses*, who had a Design on the Eye of the cruel and gluttonous Devourer of Men; it is even so, I can perceive them to be *Greeks* by their armed Gallies and whole Equipage; the Sea is White with Froth, and the Waves beat towards the Point of Sight; the Air is in Commotion and full of driving Clouds, which cause here and there large Ground-shades; the main Light falls on *Polyphemus*, and the under Part of the Rock, and takes in almost the whole Shore forwards; but the Stone which falls on *Acis* is, with his Under-parts, in Shade, caused by a bit of a Side-rock, which strongly sets it off against the Light; *Cupid*, in the meantime above the Horizon, comes flying forward, turning, full of Sorrow and Cries, to the right, down where *Acis* lies; his left Hand is up to one Eye, and his right (wherein is his Bow) over his Head, to shade it from the Sun; his Quiver is reversed, and the Arrows drop into the Sea; *Acis* lies on the Fore-ground, with his Shoulders bare, and he is seen a little right-side-wise; his Hands, half covered with Sand,

Sand, are wide open, as if he were swimming; his Hair is dark, and his Garment dark Green; *Galatea*, between him and *Polyphemus* with the Rock, runs cross the Piece; she is seen right-side-wise, and her Face is fronting; the Offskip, consisting of Hills, Boscage, beautiful Lawns and Rivers, is clearly lighted; there appear also some Cattle grazing, as in the former Piece; under the Impendance of the Rock, and close to the Sea, lies a red cloth Garment in Shade; undoubtedly left there by *Acis*; which was, in my Opinion, artfully contrived, in order to point out the Place where this unhappy Couple had been sitting; the Shore is covered with Cockles and many other Sea-productions; a large greenish-coloured Tortoise is seen, making from under *Acis* towards the Sea; *Polyphemus*'s Flute lies by him, but the Bag still hangs by his Side; the top of the Rock is dark against light Clouds driving thither; the Light comes from the Side of the Piece.

After I had exactly weigh'd all the Circumstances of the two Pieces, I was considering what the Master's principal Drift might be, and found them to be an Example of Love, or Flattery of the Senses wantonly affecting the Body without Violence, in the Person of *Polyphemus*, in the first Piece; and in *Galatea* an easy Indifference, without any Passion; for I perceived her Motion was smooth, and her Beauty in its Perfection; she was not attended by any *Cupids*, because such as have Fins instead of Wings usually wait on the *Nereids*: I was so rejoiced at this Observation, that I can't express it.

Inquiring likewise what might be learned from the second Picture, I concluded that the Author intended to express the unhappy Issue of Love in the Person of *Galatea*; a Passion both warm and sudden; for the least disorderly Affection puts the chief Members of the Body in Commotion, and disturbs the Peace of the Rest; that of *Polyphemus* is violent; *Cupid* is subject to Compassion only, as I think; wherefore he is represented crying, possibly to shew a Childishness; for Children commonly laugh or cry about Things which seem strange to them.

Comment on the Characters in the two aforesaid Pictures.

Polyphemus, the Sicilian Herdsman, the most savage and gigantic of all the *Cyclops*, was, according to *Homer*, Son of *Neptune* and the Nymph *Thosa*; the Word *Cyclops* signifies, having one Eye in the middle of the Forehead; whereby some would imply, the Thunder and Lightening (according to the *Greek* Names of his Companions,
Brontes,

Brontes, Sterope and Pyracmon) and other Effects of the Air, round which they are always attending in Readiness at the Command of *Jupiter*; the Air, they say, being placed in the middle of Heaven, as an Eye in the Head: Thus the Commentators on *Hesiod* in his *Theogonia* (*Deorum Origo*) deliver.

Hesiod says, that *Galatea*, Daughter of *Nereus* and *Doris*, is so named from her Whiteness, signifying parabollically, the Froth of the Sea; wherefore this Poet ascribes to her white Hair, and a Face like Milk: He says further, that some Writers would, by *Galatea*, allude to the sweet Water which falls into the Sea, because nothing is sweeter than Milk; and, by *Polyphemus*, the Air which loves the sweet Food.

The Youth *Acis* is called, by *Ovid*, Son of the River *Faunus* and *Simethis*, being both young, beautiful and well-shaped.

The *Tritons* are counted, by most of the Poets, Sons of *Neptune* and *Amphitrite*; because the Sea, says *Vermander*, is esteemed the Mother or Producer of many strange Creatures, which its Element is very inclinable to; and the ancient Heathens, perceiving thus somewhat wonderful, ascribed to the Sea some Divinity, as they also did to those *Tritons*, whose Help they implored in Dangers at Sea: But they, who examine more narrowly into the *Egyptian* Hieroglyphics, say, that the *Tritons*, by their amphibious Form of being human upwards, and Dolphin-like downwards, are compared to the two watry Virtues, Saltness and Sweetness; teaching us, that both Good and Evil spring from their Nature and Constitution, to wit, Good from the human Nature, and nothing but Evil from the Fishiness; for the human Form, says *Phurnutus*, is compared to sweet Water, which is proper for the Aliment of Trees, Herbs and Animals; but the fishy Part is compared to Sea-water, which is noxious to the Animals of the Earth and Air, and also to Plants, causing them to die and wither; as we read, in *Plutarch*, *Of the Nature of Things*.

Touching the *Nereids*, we find in *Plato*, that there were an hundred of them; *Hesiod* says fifty, and gives us their Names; of which *Glauce*, *Cymodoce*, *Galatea*, *Cyrene*, *Drimo*, *Deiopeia*, *Xantho*, *Arethusa*, *Phillodoce*, *Euridice*, *Nesæ*, *Leucothoe*, *Spio*, *Thalia*, *Cydippe*, *Pasithea*, *Lycorias*, *Ligea*, *Ephyre*, *Opis*, *Asio*, *Clymene* and *Halia* are the principal: Their lower Parts being Fish-like has given the Poets Occasion to feign, that they were very beautiful Nymphs who accompanied their Gods, viz. the *Ocean*, *Thetis*, *Neptune*, and *Nereus* and *Doris* their Father and Mother, and many others, who signify the different

rent Qualities and various Effects of the Waters: They were stiled Mothers of the Floods, because the rainy Clouds, being exhaled from the Sea, are the Origin of Floods; wherefore, on account of the Virtue of the Earth's Moisture, towards the Procreation of Animals, Trees, Fruits, Flowers, &c. they were worshipped by the Heathens as the Nurses of them.

Having largely handled the Offspring and Signification of the Characters in both the aforesaid Pictures, we shall pass to a general Explication of the latter. Harmony in Musick arises from an agreeable Mixture of discording and flat Sounds with concurring and sharp ones; but in Love 'tis otherwise, where Dissimilarity cannot be brought to agree, or two Hearts to join, which do not sympathize by an Harmony of Humours: The hideous Make of the *Cyclops* is frightful to the beautiful *Galatea*, who thuns him for her dearer *Acis*; by *Polyphemus*, in this last Story, we learn, that those Persons sue in vain, who flatter themselves that their troublesome Addresses gain the Affections of those who hate them; contrarily, *Acis*, blest with the Smiles of his Mistress, shews us the Danger of exposing ourselves to the Resentment of a powerful Rival, from whom at any time we must expect nothing but Death: It may also, I say, serve for an Example of the Power of Beauty, which so bewitched *Acis*, that he could not forbear loving, tho' at the Expence of his Life; thus we are bewildered by our own Inclinations, and brought to the Place of inevitable Misfortunes, where we are plunged in Tears to the weakning of our vital Strength, as in this Fable of the young and amorous *Acis*, when *Galatea* transformed him into a Fountain.

Opposite to these poetic Pictures, I saw two others treating of Love, but differently, as being the sacred Stories of *Samson* and *Delilah*; the Sense of the first is this.

Third Table or Picture.

Samson, resting in *Delilah's* Lap, has his Hair cut off whilst he slept; and the *Philistines* lye in wait to seize him.

Here *Samson* is sitting near the Center of the Painting, on a Carpet which covers the Floor, and reaches over three circular Steps, before a Couch, whereon sits *Delilah*, with his Head in her Lap; her right Foot rests on a small Foot-stool, against which he is leaning, with his left Knee somewhat raised; the Foot of that Leg is under his right Thigh, which is somewhat foreshortened, but the Leg is seen

seen at full Length, with his Shin fronting; his right Arm hangs down between his Legs, resting on the outside of his Hand, which is seen inwardly; supporting his Head on his left Arm over *Delilah's* Lap, with the Elbow standing out; he is all in an Heap, and his Head hangs a little forward and sidling.

Delilah's right Arm is about his Neck, and her upper Parts bend a little over to the left; when, looking another Way, she, with her left Hand, pushes from her an old Woman, who steps back, having both her Hands joined under her Chin, and a Key in one of them, and with her Mouth shut smiles at *Delilah*: *Delilah's* Eyes are fixed on a young Man standing near her, who gently lifting up *Samson's* Hair is cutting it off with a Pair of Scissors; the young Man is on *Samson's* right Side, stooping over him with his Arms extended, and Legs close, and his Garment between them, that it may not touch the sleeping *Samson*; near him stands a Boy, with a Basket to hold the cut Locks; he looks back at a *Philistine*, who is coming towards them, with a Rope in his Hand; he pouts with his Mouth, and has a Finger thereon, in order to make the other keep back a little: The aforesaid *Philistine* walks stooping, advancing his right Leg, and supporting his Body with the other, which is quite bent; he thrusts out his Head, and his Elbow is drawn in, holding the Rope with both Hands, close to his Body. Another, on the right Side behind him, is lifting up a Curtain, and looking after him. Between these two rises a large Column, and another on the other Side of the latter, whereon the aforesaid Curtain hangs; these Columns and their Pedestals run towards the Point of Sight. Behind the last *Philistine* stand 3 or 4 more. On the left Side, behind the old Woman, appears Part of the Couch, supported by a Lion's Paw; the top of the Couch has an Ornament of Foliage, from whence projects a Woman's Head with Breasts of yellowish Ivory, representing an Harpy, and a spread Wing supports a gilt Moulding. From the top of the Couch hangs a light reflecting Drapery with Tassels down to the Ground. Forward, in the Corner, appears a large Pillar, or a Piece of Walling, against which, stands an hexagonal leafed Table, supported by three Mermaids, Back to Back, on a triangular Foot of black Stone. On the Table are several Bags of Money. From behind the Table, a young Servant-like Man is gently advancing, with more Bags of Money in his Arms, looking back suddenly, with knit Eye-brows, over his right Shoulder, at the Couch: At his Heels is another Bearer, with a copper Vessel full of Money, which he lugs very

very heavily before him; his Upper-parts falling back, and he screwing his Mouth, puffing and blowing; he is well set, of a sedate Countenance, and his Hair and Beard are frizled. Beside the Couch, below the Steps, in the Shade, is seen a Statue of *Venus*, on a Pedestal; mysteriously representing *Astaroth*. Next it, stands a Commander of the *Philistines*, with a Staff in his Hand; he somewhat thrusts out his Head, and, if I mistake not, there are more People behind him, lost in the Shade. On the right Side of the Steps, close to the foremost Column, stands a Censer, the Smoke whereof ascends up the Column. The Apartment is hung round with dark Tapestries of Landskip; and between them are broad Pilasters. The Floor forward is inlaid with banded Compartments.

Delilah is wantonly drest; having a nice Head-attire mixed with Ribbons and Pearls: A long Hair-lock of a brown shining Colour, comes over her Bosom; her Garment of white Sattin, hanging so carelessly down the Bosom, as to shew her bare Breasts and left Shoulder; the Fore-part of the right Leg is also naked from below the Knee; the Thigh is foreshortened, and the Sandals white; her left Leg, covered by the Drapery aforementioned, hangs down by the Couch, as if she were standing on it, with the Foot behind the Foot-stool; from her right Shoulder hangs sloping a beautiful sea-green Vail, tied on the left Side; the Flaps whereof are partly on the Bed, on one Side, and down her Thigh on the other. *Samson* is of a large Size, and robustly membered, of a swarthy Hue, with black Hair and Beard, and hairy Breast: His Drapery is dark Purple; which, fastened with a Girdle about his Body, buckled on his Side, and gathered about the Waist, comes down between his Legs, covering the right Thigh; the Flaps of it, finely folded, lying sidewise on the Carpet. The old Woman's Head is bound with a yellowish Cloth, and her Garment Violet or Blue, with streight Sleeves, tied under her Breast and over her Hips. The young Man with the Scissors, is in a short green-sleeved Coat. The Boy, next him, the same, but somewhat more ordinary: The Hair of each is light, and tied behind with a white Ribbon. The Soldier, with the Rope in his Hand, is swarthy, and drest in a light yellow Coat reaching to his Knees, with dark and dull iron or copper Straps, three Fingers broad, about the Waist, over the Navel, and the same on the Shoulders; his Helmet is plain, and of Copper, has a Dagger by his Side, and dark Buskins and Sandals, with Strings to the Calves of the Legs. The Person behind him, has also an Helmet, in the Form of a Dragon's Head; his Body is covered with a Beast's

No. 18. 3 F Skin,

Skin, and he has a Truncheon in his Hand. He who, on the left Side, carries the copper Vessel with Money, before him, has a light grey Cloth rolled about his Middle, and coming down halfway the Thighs. The Table is covered with fine red Stuff, hanging down on each Side. The Floor-carpet is dark, and variegated like *Turkey-work*.

The Light of the Piece proceeds from the left, a little fronting, as if from a single Window; whereby the middle Group and Steps receive the broadest Light. The Soldier, with the Rope, before the Steps, is more lighted on a Side. The Statue, standing in the Shade, receives a reflexed Light from the Floor. The Commander of the *Philistines* takes a little Light on his Shoulders. The young Man laden with the Bags of Money, is, with the Table next to him, in Shade; but the other Bearer receives the Light directly on his raised naked Breast.

Second Table, or Picture.

After *Samson's* Hair was cut off, and he tied Hand and Foot, he awakes, and finding himself thus wretchedly trapped by *Delilah*, arises full of Wrath, striking and pushing all away from him as well as he is able; but is at last overpowered and seized.

Here, in his Fury, he stands in the middle of the Piece, turned with his left to the Light, and straddling; his left Elbow rises, with the Hand and Arm down behind his Head; his right Hand comes forward, with the Elbow pulled back by a Rope, by one of the *Philistines*; his right Leg advances, and the left falls quite back, yielding to the Weight of his heavy Body, which bends backwards. Two Persons lie at his Feet, either knock'd or kick'd down, and the third lies on the right Side, against a Ballustrade with one Hand on the Floor, and catching hold of the Pedestal, with the other; his Head drooping, he spits Abundance of Blood. On the left Side of *Samson*, a little forward, stands the Commander of the *Philistines*, punching him in the Breast with his left Fist, and with the right (wherein he holds a Staff on high) threatening to beat him. Behind the Commander, stands a Soldier, who, having flung a Rope about *Samson's* Neck, pulls forward the *Nazarean* Heroe's almost master'd Head; whose Mouth is close, and Cheeks are swelling. Behind *Samson*, another stooping Soldier is pulling a Rope fastened to his right Foot. The aforesaid Ballustrade, on the right Side backwards, runs towards the Point of Sight, and the Door is in the middle of it; through which rush in three or four Men shouting and armed with Truncheons, Staves, and other Wea-

Weapons; of whom, the foremost, with a Staff or Half-pike, seems to strike, with all his Might, at the reeling *Samson*. Their Fury is very great on this Occasion. A little to the left, behind *Samson*, and close to the Couch, *Delilah* is seen embracing the Statue of *Venus*, and looking back with Astonishment; she is somewhat high on the Steps; which run cross the Piece. Just beyond her, the old Woman, is either flung down or falling, and with one Leg a little up, shews her Nakedness, by reason of her Garment somewhat turned up; she has one Hand on the Floor, and the other coming forwards. In the Corner forwards hangs a Part of a large Curtain, which covers half the Table, whereon lies the Money. The two Youths, mentioned in the former, come running in a Fright, endeavouring to hide themselves between the Table and Wall; the one is already half behind it, and the other is looking back, with his Head between his Hands. *Samson's* Drapery lies half on the Steps, and the Residue is under his Feet; together with some Weapons, as Half-pikes and Head-pieces of the Slain. The Commander of the *Philistines* has a Vestment reaching below the Knees, and a loose Drapery about his Arm; about his Head is a light grey Fillet, fastened behind with a gold Ribbon. The main Light takes *Samson* and the Parts about him. *Delilah* is in a reflecting Light, and deep in the Piece.

These two Pictures were not inferior to the two former in *Passions*: The Ordonnance, Light and Colouring surprized me, and induced me to think, I saw the very Action and Life itself: I was persuaded, that if I knew not that it was *Samson* and *Delilah*, I must have guess it by their Makes, Faces and Motions: And, what was most wonderful, the Fact and Drift could not only be naturally seen, but also *its Cause, and what the Issue would be, whether good or bad*. In the first Piece, I could easily perceive that *Samson* was to be betrayed; and if I did not know it, the Circumstances of *his Hair cut off, Money told, and Ropes at hand*, would make me surmise it. Yet this could not be done without Bloodshed, as in the second Piece, where he is seized and roped like an Ox for the Sacrifice; who, if the first Blow fail, rouses, pushes down, and tramples under Foot all that he meets with; till, at length tired, he is mastered, and thus led back to the Altar again. Just so it appeared to me. Truly, we see few such Pieces so efficaciously expressed; every thing, as, the *Apartment, By-works and Incidents* were so proper, so needful to explain the Matter, that the Omission of any of them would have made the Ordonnance imperfect. What an Effect has the Statue of *Venus* in pointing out the Lascivious-

ness of this heathenish Woman! Does not the naughty old Woman, with the Key in her Hand, plainly shew, that she's in her own House, not in that of *Samson*, or the Commander of the *Philistines*? Or of what Use would the Money on the Table be, if we saw not, by the Bearer, that it was not *Samson's*? For he is asleep, and the Money now brought in: But if, on such an Occasion, the Running of the Bearers and the Noise of the Money be thought improper, as discovering the Plot; I say there is no Impropriety in it; since it's possible to run bare-footed over a marble Floor, without any Noise, and to set down Bags of Money without rattling. All here is hush; no body speaks, for every one knows his Business.

In the second Piece, *Delilah* makes to the Statue for Protection: Why does she fly, and why in such Fear, after *Samson* is bereft of his Strength? yet she cannot be easy; she is tossed between Hope and Fear, and her Anxiety makes her catch hold of any thing she meets with; and, as long as *Samson* is present, she retains her Trouble. The Commander's passionate Motion is, I think, very proper; for tho' he be discharging the Duty of a Servant, it's easy to imagine, that, seeing the dead Bodies lie about him, he would not have exposed himself to the Danger of approaching *Samson*, had he not been securely tied: Now, rushing from his lurking Place, he falls boldly on *Samson*; possibly, not so much to shew his own Valour, as to spirit the others; for he looks not at *Samson*, but at the Soldiers. The old Woman's lying tumbled down is not improper, as being feeble-legg'd and full of Fear: And altho' she have no Share in the Action, yet it's not repugnant to the Story, if only for *Delilah's* sake; and for the same Reason she is flung into Shade. Her Garment turned up, can be no great Scandal to an ill Woman.

Let us now consider both the Pictures; but chiefly the Signification of *Samson's Hair*, and the Love of *Delilah*.

We read briefly in Scripture, many Things touching the Hair of *Samson*; of which he was very careful; because, whilst it grew, it became longer and thicker; whereby he gained greater Strength for breaking the Ropes, with which he was at any time bound: But, being cut off, his Strength forsook him, and his whole Body was subjected to Weakness.

By the Person of *Samson the Nazarean*, we understand, a Man chosen by Heaven, and devoted to its Service; for the Men of that Order took, as I have said, especial Care of their Hair; which gave them Virtue, adorning the Head, *i. e. the Understanding*; which, the more it increases, the more courageous we become against the Assaults,

faults of our Enemies. By *Enemies endeavouring to bind us*, we understand, *human Inclinations, and the Fire of Concupiscence*. When now, thro' Frailty, we are seduced by this *Delilah, those corrupt Affections*, whereby the Lust of *Sleep* overpowers us, and we slumber in her Lap, right Reason becomes useless, and we cease to do good. Thus we are shorn by the Wiles of Women; that is, *by means of Voluptuousness, we are deaf to the Impulses of the Spirit*; and then of course lie open to our Enemies, both to scorn and crush us; for worldly Affairs are so affecting, that they have no sooner got the Mastery, but we find ourselves crossed, either by Covetousness, Love, Hatred, Jealousy, or other Disquiet: But returning to ourselves, or *awaking*, we become sensible of our Folly, and thro' Contrition, gradually recover our Hair, and thereby our Strength; and then, dying to Sin, we at once overcome both ourselves and our Enemies.

The *Hair cut off* also implies, the *Weakness of the Faculties of the Soul or Spirit*; or even *Death itself*.

Euripides testifies, that *Alceſtus* could not die before *Mercury* came from Heaven to cut off his Hair. *Minos* likewise could not overcome King *Nisus*, unless his fatal Hair were cut off by his Daughter. And *Dido*, says *Virgil*, could not die before *Juno*, who pitied her long Agony and lingering Death, sent *Iris* to release the Soul from corporeal Ties, by cutting off her white Hair, and offering it to *Pluto*.

These two last historical Pictures differed from the two preceding in this, that they were not mixed with poetic Figures; as *Cupid*, or Love; *Megara*, or Rage, and such like, to help the Expression of the Passions, or Meanings; since 'tis certain, that *real Truth* could not be discerned from *Fiction* by a Mixture of both. And altho' the Statue of *Venus*, in this *Matter of Fact*, seem to be of that Nature, yet 'tis nothing to the main Point, but serves only to shew, that the *Place was heathenish*, and where probably such Figures were common among that People.

CHAP. X. Of the Pictures in the second Story, built after the Doric Order.

AFTER viewing this Apartment, which I could not enough admire, I ascended the second Story into another of more elegant Architecture, after the *Doric Order*. This Room was not so long.

long, but a little higher than the former, and I met there with the following Pictures.

The valiant *Hercules*, after having performed many wonderful Exploits, not able longer to resist the Indignation of *Juno*, his Step-mother, thro' smarting Rage burned himself; occasioned by the poisoned Shirt of *Nessus*, which *Deianira* had sent him, out of Jealousy, that he loved *Iole*, Daughter of *Euritus*, King of *Oecalia*. *Jupiter*, much concerned at this, carried him to Heaven in a triumphant Chariot, and placed him among the Stars, in the Number of the Gods.

This Prospect was wild, woody, and mountainous. In the middle of the Piece, a little to the right, near the Point of Sight, was seen a large Pile of rough Wood lying cross-wise, not as chopped, but rent asunder, having Roots and Branches. The upper Wood was small, and the under very large, lying parallel with the Piece. Here the unhappy Heroe, the Scourge of Monsters, was lying extended over his Lion's Skin, with his Head to the right, and Feet to the left Side turned somewhat backward, and his Breast leaning over. His Face a little rising, and bending forwards, was seen in profile from the right Side, discovering Resignation, unattended with Pain. His left Arm was quite raised, with the Hand behind, under his Head; the other Arm lay out a little forward on the Wood, with the Hand half shut, and the Inside towards his Body. His right Knee was wholly drawn up, with the Foot inclining towards it; the other Leg was represented hanging off, as if he would lift himself somewhat higher. *Philoctetes*, before the Wood, a little to the right, kneeling on his left Knee, supported his bent Body on his Elbow and the right Knee. He looked downwards, holding, before his Face, a Part of his Garment, as if he were weeping, and, with a Torch in his left Hand, setting Fire to the Wood. In the Middle of the Piece, behind the Pile, on the second Ground, was seen a triumphal Chariot, finely adorned with Carving and Gilding, and Children with Garlands of Palm; the foremost Wheel, like a Star, appeared sideways, half behind the Ground; and the Horses turning to the right, almost fronting, got somewhat higher. *Mercury* was seen entire to his left Foot, which was hidden behind the Ground, on which Foot, leaning back, he supported himself. He advanced, with his right Leg forwards, towards the burning Pile, with his right Hand behind him, wherewith he drew in the Rein, as if he were going to stop; looking back, he was accosting *Jupiter*, riding on the Air, and pointed at *Hercules* with his left Hand quite open, and a little fore-shortened. *Jupiter's* Upper-
parts

parts came forward with his Legs foreshortened towards *Mercury*; pointing upwards with his right Hand, and Scepter, cross his Body, and in his left holding the Thunder against his Thigh. Behind the Chariot, above *Hercules*, to the right Side, the Ground rose up hilly. Behind the Horses were seen high Pine-trees and Cypresses, and some broken Stems; and behind *Mercury* were others, somewhat lower and further. On the left Side, up to the Horizon, appeared the Sea; and, not far in it, a Rock almost in the Form of an affrighted Man; which I judged to be the unhappy Servant *Lychas*, who was flung into the Sea by his Master's Fury. On the before-mentioned rocky Hill, stood a smoaking Altar; and next it, a burning Fire-pan and the Club of *Hercules*. In the Pannel of the Altar, was carved an Eagle with open Wings, and the Thunder in its Bill; sitting on a Festoon of Oak-leaves. In the Front of the Piece, on the left Side, lay a very large Body of an old Tree, tore up by the Roots; and the Hole in the Ground, thereby made, was still apparent; the Roots abounded with Fibres, and the other End came forwards to the middle of the Piece, where it went into the Frame. Here and there lay some May-branches, and Stones thrown off their Bases. On the Ground, by *Philoctetes*, lay *Hercules's* ivory Bow and Quiver, adorned with Gold, and of a Size bigger than ordinary; the Strap being enriched with gold Buckles. On this Quiver was a small inlaid or chased Figure representing *Atropos*, the last of the fatal Sisters, with her Scissors.

This Piece was strongly lighted from the right Side, a little fronting. The Hill, and Altar, and Hind-part of the Chariot, were mostly in the Shade of the Trees. The Fore-parts of the Horses, and the Upper-parts of *Mercury*, half way his Thigh, were in the Light; and the rest downwards, with Part of the Ground, was in Shade. *Jupiter*, placed very high, almost to the Frame, received the Light behind his Head, Shoulder and Arm, and the rest of his Body was in Shade against the light Sky. The Trees behind the Horses were pretty dark.

Philoctetes, Son of *Paean*, was arrayed in a Sattin Coat of Armour, of bright Straw-colour: The Straps were gold Embroidery on a greenish blue Ground. His Upper-garment hanging behind him, and tucked up about the middle in the Girdle, between it and the Hilt of his Sword, was Crimson, also embroidered with Gold; as were likewise his Buskins; his Hair was fair, and short-curved; he had little Beard; his Helmet and Half-pike lay by him; the Helmet was seen a little

a little inwardly, and elegantly wrought with Gold and Silver; a large white Feather hung from it carelessly on the Ground.

The naked Body, on the Pile of Wood, appeared very beautiful; the Breast, somewhat heaving, received a strong Light; the Muscling of the Stomach and Ribs was well exprest, but on the Arms and Legs faintly; the Toes of the right Foot, which had yet some Motion, shrunk inwardly; his Eyes were dying, and the Balls drawn towards the Corners; the Mouth, somewhat open, seemed either to send forth Sighs, or fetch Breath, or utter, for the last Time, some moving Words; which raised the utmost Sorrow in *Philoctetes*, and melted him into Tears, as I thought. *Mercury* was almost naked; having only a small green Silk Scarf about him, wherein stuck his *Caduceus*. The Horses were winged; and the Head of one appeared, but that of the other was hid behind *Mercury*.

This Piece was particularly remarkable for the Death of the Heroe; and did not ill agree with what we have before in this Work observed, touching the Condition of a Man in a very hot Summer. Questionless, the Poison not only worked his Body outwardly, but inflamed and consumed his very Entrails: For this Reason, I also thought he must die. His Breath was misty, and his Mouth gaped after Coolness; his Eye-lids, stiff and heavy thro' inward Heat, he could hardly keep open; his Sight smothered by the Steam, and its Motion retarded by the Slackness of the optical Nerves, drew towards the utmost Corners. The Sweat broke out and he shined with Wetness; chiefly about the Breast, over which waved a thin Damp, like the Fumes of boiling Water; which made his Out-line unite with the Ground: In this Part it was, that the unhappy Heroe had the most Feeling; and where the Blood, leaving the Members and seeking for Shelter, was retiring to the Heart; his Breast was swelled, and, as he fetched Breath, heaved and set; his Belly was fallen in, and the Ribs were prominent; his Upper-parts to the Navel, were of a warm and fiery Colour, yet fresh and beautiful, as was also his Face; his Lips were not as yet dead nor pale, but his Hands and Feet almost burned black; his Eye-brows appeared drawn somewhat upwards, as one who, tho' sleepy, strives to keep awake; the Arms and Legs were bare, pale and shrunk, as partaking of Death; but the Fingers, Knuckles, Knees, and Toes were Violet, heightened with Yellow; about the Ribs and Belly were seen some red and violet Spots of the Poison; and his Linnen shewed underneath at the Navel, hung in Rags, the major Part whereof was under his Body and Thigh, and partly stained with Blood. Thus the
illustri-

Illustrious Heroe, a Thunder to the Wicked, lay in Agony. *Jupiter*, very much moved, cast his Eyes downwards sidewise on the pitiful Body, and spake to *Mercury*, who looked up at the celestial Ruler, with Concern, as if he were saying, ——— Look Father ! He is expiring. No People were seen thereabouts, except those before mentioned; nor any Satyrs or Wood-gods. It's certain, that if any have been there, *Hercules* frighted them away in his Rage. The Sorrow of *Philoctetes* was, in my Opinion, inexpressible, and the Artist therefore, with Reason, had covered his Face. But why *Pæan's* Son should be with *Hercules*, without Servants, I could not apprehend; but fancy'd, it was, because the Painter thought it unnecessary, this Bosom-friend alone sufficiently explaining the Matter; a second Reason might be, because the Poet mentions nothing of it; and lastly, because the Matter clears itself so well, that any Addition would alter it, and, instead of an unexpected Act, make it rather appear as a premeditated Funeral Solemnity. Whence, we may well infer, that the Pile was not prepared for him, but that he himself made it on a sudden; as the Poet relates.

This artful Piece was remarkable for these three Things naturally and plainly express'd; to wit, the *Fact* itself; what *preceded*, and what *followed*. The Beginning of the Tragedy was, when, having received the poisoned Shirt of *Nessus*, by *Lychas*, he offered it at the Altar to *Jupiter* his Father. The Sequel of his Rage appeared by that unhappy Wretch's being cast into the Sea, and metamorphis'd into a Rock; after which, he burned himself; and his succeeding Triumph was shewn by the Chariot which *Jupiter* sends him for his Deification. *Renasçitur ex funere Phœnix.*

The Conclusions to be made from the Persons of *Nessus*, *Deianira* and *Lychas* may be these.

We learn from the *Centaur*, how dangerous the Gifts of Enemies are; the Cause of the great Heroe's Death. In *Deiarina* we discover her imprudent and indiscreet Passion, and the Effects of her Jealousy; which made her the Instrument of her Husband's Death; and in *Lychas*, we observe the miserable Reward of his Services, and that the Misfortunes of Servants are sometimes by the Great so construed as to render Obedience and Disobedience equally culpable.

Over the Door, opposite to the former Piece, was seen another in an Octagon, equal to the Width of the Door; which I took at first to be a Gap in the Wall, because it was a little darkish; but approaching, I found it thus.

Second Picture.

Amphitryo, being with *Alcmena* in her Bed-chamber, had, before he went to Bed, laid the two Children, *Iphiclus* and *Hercules*, in his Shield, under a Pavillion; into which, *Juno*, full of Spite and Rage, cast two Serpents, in order to devour the two Innocents, especially *Hercules*; who squeezed them to Death, and flung them at *Amphitryo*'s Feet.

Forwards, on the left Side, one Step high, were seen the two Children lying in the Shield, encompassed with a Ballustrade running from the forepart of the Piece towards the Point of Sight, and which took up two thirds of the Piece. *Amphitryo*, at the Children's Cry, leaping out of Bed with an undrawn Sword in his Hand, came to see what was the matter; and, having one Foot on the Step, he met with the young *Hercules*, looking at him with a Smile, and grasping, with both Hands, one of the Serpents, which he squeezed to Death; the other lying already at his Feet. Amazed at this, *Amphitryo* started back: The other Child, bawling out, lay, half tumbled out of the Shield, with a Pillow and Part of the Cloaths on the Floor. Behind *Hercules*, and beyond the Shield hung the *Theban* Prince's purple Mantle over two Half-pikes, which stuck up slanting from the Wall, and were tied together. Over them, a little backward, the baulked *Juno* was seen mounting upwards, encompassed with a dark Cloud, with her Scepter by her Side in her left Hand, and, with the other lifted up, seeming to threaten with her Fist, and looked down frowning at the Children. Somewhat further, beyond the Ballustrade, in the middle of the Piece, rose 4 or 5 Steps, fetched in by an Hand-rail, reaching quite cross the Piece. Behind them, at the further End, in the middle of the Piece, was a large and deep Compass-niche or Alcove, having a Curtain drawn up and fastened, on each Side, with two Rings; herein stood the Bed. The Apartment was 8 Feet high, and hung with Tapestries; and over them, as far as I could perceive, the Wall was divided into Pannels, wherein were some faint Bas-reliefs, representing warlike Acts. On the left Side of the Alcove, in the Corner, was a round Pedestal or half Column, whereon stood a burning Lamp. *Alcmena*, much concerned, stood somewhat stooping on the Steps, looking earnestly about, with a small Torch in her Hand, which she held up high; resting the other on the Pedestal of the Hand-rail, and holding a Part of her white Garment, which buttoned under her Chin, and

and trailed behind; her Hair was tied up in a white Cloth. The Hind-works were seen, by the Torch, in a dim Light, except the Corner wherein the Lamp stood; which, with the Door, adorned with fine Foliage, shewed somewhat stronger. From *Juno* proceeded some light Rays, darting on the Children and thereabouts. This Light was not like that of a Candle, but of the Day or Thunder: It mostly fell on the Under-parts of the Child in the Shield; his Upper-parts and Head, with somewhat of the Pillow, tumbled out, were in the Shade; he turned in the Shield his Upper-parts one Way, and his Under-ones, another; which were foreshortened. *Amphitryo's* Upper-parts, almost to the Middle, were in the Shade of the Clouds, receiving strong Reflexions from the Children and the Floor. I stood pondering, how *Alcmena* came by the lighted Torch; but, on a narrow Inspection, found a large gold Candlestick standing near her, by the other Pedestal; and I wondered why *Alceus's* Son had not taken it, yet, on further Consideration, concluded, that, thro' Hurry and Fear, he overlooked it, as usual on such Occasions; which *Alcmena* perceiving, she probably jumped, out of Bed and seized it. Such was this Picture. These three Lights were finely and distinctly observed: The Lamp, which was distant, gave a white or pale Light, but somewhat foggy. The Flame of the Torch was, almost to the Wick, covered by the Clouds under *Juno*; which, as far as I could apprehend, was an artful Sleight of the Master, in order to render the foremost Light the brighter and stronger; and to avoid the Necessity of making the whole Piece dark; which otherwise he must have done for the sake of Naturalness.

Juno had a Diadem, and a light blue Garment, her Head-attire was wild, and her Locks flying about like Serpents.

The Poets mention, that *Hercules* was represented by the Ancients, as an Example of all Virtues, as well of the Body as the Soul; squeezing Serpents to Death with his Hands, even in his Cradle; by which they give us to understand, that a Man, fitted for Heroism, ought, from his Infancy, to shun Pleasures, and mortify carnal Affections.

Now, thinking to go out of the Apartment, to see what was further remarkable, I, looking up higher, perceived another Picture against the coved Cieling, Cupola-wise; wherefore, stopping to see it, and examine whether it had any Relation to the Pieces before mentioned, I found it to be the Deification of the aforesaid great *Herroe*, welcomed by *Jupiter*, and the whole Train of Gods and Goddesses.

Jupiter sat in the Middle, high on his Eagle. *Hercules*, crowned with Laurels, was seen below, directly under him, standing, with one Hand by his Side, and having an Olive-branch in the other; he stood fronting down to Half-way the Thighs, in the Fore-part of the Chariot; which was on Clouds; the Pole of it rose up a little to the right Side, according to the Course of the Horses, which *Mercury* was guiding to the left Side upwards, swaying again to the Middle, and, with the Chariot, making a Semicircle; so that the winged Horses were seen mostly from underneath; their Breasts fronting, and Heads towards the right: *Mercury* held the Reins in with his right Hand, close to his Mouth. The Chariot was surrounded with many *Cupids*, having Garlands and Branches. *Mercury* looked towards the right at *Jupiter*, who, with his Scepter directed him to a Circle of 12 glittering Stars in the Firmament, which enlighten'd some small Clouds in that Quarter. The whole celestial Body sat on waving Clouds, exulting and clapping their Hands. The Sun shone bright.

I was surprized that none had their Badge, of Distinction, except *Jupiter*, riding on his Eagle, and holding the Thunder, and *Mercury* with his *Caduceus* in his Hand, and Wings on his Feet: But on Consideration, that the Gods are well known to each other, I directed my Eye to *Hercules*, and observed, that he was without his Club and Lion's Skin; which induced me to think, they were burned with his Body; nevertheless, his frizled Hair and Beard, and fine Mien, convinced me, that it could be no Body but *Hercules*. In fine, I examined all the Gods and Goddeses, one after another, and began to know them all, to the very least: *Apollo*, by his radiant Air and beautiful Body; *Diana*, by her black Hair and brown Complexion; *Bacchus*, by his jolly Cheeks and Members; *Æsculapius*, by his long tressed Hair and Beard; *Venus*, by her squab Members and amorous Look; *Momus*, by his foolish Countenance; and so forth. Each had his proper Colours: *Venus's* Garment was Red, *Diana's*, Blue, *Bacchus's* Purple, *Ceres's*, Straw-colour, *Momus's*, Green and Yellow, &c. which so distinguished them as to leave no room for Doubt. But *Juno* and *Iris* appeared not in their Company; because, I suppose, the former could not bear the Affront of seeing *Hercules* thus honoured. I examined further, into the Ornaments of the Apartment, and perceived they were so orderly and well adapted to the Subject as to raise Wonder. On both Sides of the Room ranged eight Columns of *Pisan* Marble, cross-cut into Bands pretty wide from one another; on each Side of the Door, and in each Corner, one, and between these, two others

others standing close together, with their Architrave, Frize, and Cornice, and thereon a Paparet with Pannels, from which sprung the Coving of the Cieling, in the Middle whereof was this last mentioned Piece in an oval Compartment of Oak-leaves and Acrons. The Metopes in the Frize were adorned with Foliage of the same Sort of Leaves; and in the Pannels of the Parapet were Festoons, with a Crown of Laurel hanging at them. Between the two first and last Columns appeared other Festoons in oblong Pannels; and under each, a Club and Lion's Skin: Those Festoons were composed of Palm-branches with their Fruit. On both Sides of the Door, between it and the first Column, stood a Palm-tree, whose Branches reached up to the Coving, projecting very elegantly over the before-mentioned Picture. Those Palm-trees, with the frizal Ornaments, were bronzed; the Architrave and Cornice, of serpentine Stone, and the Frize, like the Columns, *Pisan* Marble. On each side of the Door, between the two first Columns, was a large Bas-relief of plain light and yellow Marble. The one represented *Hercules* asleep, surrounded by the Troop of Pigmies: The other shewed his awaking, and hiding them in his Lyon's Skin. From this first Proof of his Valour, he afterwards got the Name of * *Hercules Primogenitus*. On the other Side of the Apartment, opposite to this last, *Hercules* was seen spinning by *Omphale*; and, in the other Pannel on that Side, his shooting *Nessus*. Round the Cieling-piece were twelve small circular Pannels, joined together with Wreaths of Palm-leaves; these exhibited, in faint Bas-relief of Fret-work, the *Labours of Hercules*. Between them and the Piece appeared some Lion's Heads.

'Ere we proceed in our Relation, let us shew what the Heathens understood by the *Deification of Hercules*.

Hercules, the Glory of valiant Men, shews us, by his Deification, that those who attempt that Honour in their Life-times, as *Anthony* with his *Cleopatra* did, or strive to obtain it by intreating and cajoling the People, as most of the *Persian* Kings and *Romulus* did, mistake the right Method; whereas *Hercules's* whole Life was taken up in freeing the World from Monsters and Tyrants; and no Divine Honours were paid him 'till after his Death; for *Eternity*, which he obtained only by Death, teaches, that true Virtue will not be flattered in this Life; as *Alexander* proved to those who were before-hand for calling him a God, by shewing them the Blood which issued from his Wounds, in the same Manner as from other Mortals. How powerful and virtuous

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* *Hyginus*, cap. 30.

soever a Man may be, as long as he draws Breath he cannot call himself *happy*, as being no more exempted from the Teeth of biting Envy, than *Hercules* was in his Life-time. The Heathens worshipped him as a God, according to their Superstition; believing also, that though all Souls are immortal, yet those of valiant Men, pursuing Virtue, attain an higher Pitch of Honour, and partake of the Deity: They even assign him, in Heaven, *Hebe*, the Goddess of Youth, for a Consort, on account of his Strength, which is found only in Youth.

Thus, in After-times, the Philosopher and Poet *Empedocles*, vainly, in Imitation of *Hercules*, who made his Friend *Philoctetes* swear never to reveal the Place where he burnt himself, nor what was become of him, in order to induce the People to think he was taken up into Heaven) threw himself into Mount *Ætna*: But his Iron Slippers, being cast out with the fiery Stones, discovered the Case and the Truth. But, to return to our Relation,

In going out of the Apartment, I saw on the Pavement a *Sphæra Mundi*, or terrestrial Globe, curiously inlaid, divided on each Side with Compartments, and cut with elegant Bands of costly Marble and Jasper, which ran to the Center: Each Stone shewed a Monster running off from the Globe, and such as *Hercules*, in his Life-time, had delivered the World from.

I could not satisfy myself with the Sight of this Work. But having at last seen all Things here, I, by a side-pair of Stairs, landed on a Passage leading to another Apartment, of the *Ionic* Order, nothing inferior to the before-mentioned in rich Ornaments and Marble.

C H A P. XI. *Of the Pictures in the third Story, built after the Ionic Order.*

ON a Time, as *Semiramis* was combing and binding up her Hair, News was brought to her of the Revolt of the *Babylonians*: Whereupon, with one of the Tresses hanging untied, she immediately marched against the Rebels; and bound not her Hair 'till she had regained the Town, and reduced the People to their Obedience.

This courageous Princess arose from her Chair, half-coifed; swearing with her right Thumb held up, and, with her left Hand, pulling her Side-locks towards her, which a waiting Woman next her, on the right, had in her Hand, and wherein the Comb was as yet sticking.

On

On the Table by her, which was covered with a costly Carpet of thick gold Embroidery, stood a large oval Looking-glass, in a gold Frame chased with Foliage, and on the top were two billing Pidgeons of unpolished Silver. On the Table lay also some precious Ornaments, as Bracelets, Necklaces, Jewels, &c. and her Diadem, in the Shape of a Pyramid, beset with Stones. Behind her Chair, stood a young Damsel, holding a gold Plate with some Cups, Pots and little Boxes of Perfume. Behind this Virgin, appeared two others in Surprise and mutual Embrace. On the left Side was an old Matron, with her Back fronting, holding an opened Letter in her left Hand. A little more towards the middle, another Virgin was pulling away, from the Table into the Corner forwards, a little Fountain elegantly wrought, and resting on four Wheels. In the Fore-part of the Piece, on the right Side, a Messenger was kneeling before the Queen quite dejected. At the further End of the Apartment, in the middle, was a Gate-like Opening, and on each Side of it, a Term, of white Marble, whereon hung some warlike Instruments. The Room was hung with Tapestry. The aforesaid Gate shewed an Entrance into another magnificent Apartment, adorned with Bass-reliefs and other Imagery: At the further End of it was seen a large shallow Niche, and under it a broad Pedestal or elegant Seat, on the Side of which sat the Figure of a Woman, with the Feet towards the Light, holding in its Lap a Globe, whereon the right Hand, with a Sceptre in it, rested. Its Head was adorned with a tripple mural Crown. Over it, in the Niche, stood, bass-relief-like, a grave Man, in a majestic Dress, resting his right Hand on a Truncheon, and having a Torch in his left. He was crowned with Flowers, and about his Neck hung a gold Chain. This Figure was Golden, and the Ground of the Niche, Azure-blue. The Columns were of white, and the Building of *Egyptian* Marble, and the Ornaments Gold. Behind the Matron, at the End of the first Apartment, a young Damsel, by the Queen's Order (which the Matron signified to her) was climbed up, reaching with one Hand as high as she could, to take down some Arms off one of the Terms; which the Matron, with the bent Fore-finger of her right Hand, beckoned to her to bring forwards. Whereupon the Damsel looked back as she was untying the Weapons.

The Queen stood by the Table, with her Upper-parts turned a little to the left; her Breast was half open, and put out; her Head, almost upright, inclining somewhat towards the left Shoulder; her Eyes staring; her Mouth, a little open, as if she were speaking: She was
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dress in white Sattin, over a dark blue Bodice or Cuirass, richly embroidered with Gold, and beset with precious Stones; the Sleeves were very wide, but turned up, and fastened with a gold Buckle or Hook; her Gown, buttoned above the Knee, and gathered up round about; she was buskined halfway the Legs: Her Robe, lying on the Chair, was of *Tyrian Purple*, embroidered with Gold, and lined with Ermine. The young Damsel, who was busy in attiring the Head of the Princess, was dress in Violet. The Virgin behind the Chair, pushed somewhat by the Queen's starting up, stept back and overthrew a Cup on the Plate, which put her out of Countenance: She was dress in Rose-colour; and the two, behind her, in dark Blue, a little greenish. The Matron had a long cloth Garment of dark Fillemot, gold-bordered; her Under-garment, as well as I could perceive by the Sleeve, was dark Violet, and her Head elegantly wound with Fillets of many Colours, the Ends whereof hung down her Back. The Virgin, who took down the Weapons, had a pale apple-blossom-coloured Garment. The Messenger was seen sidewise, a little hindwardly, in a small gold-fringed Mantle, dark Grey or blackish, hanging halfway down his Back; his Under-coat was light Grey, and reached below the Knees; his Buskins were of Beast's Skin; he had a Dagger by his Side, or stuck in his Girdle, with a small Staff in his Hand; his Helmet, having a Dragon's Head, and two Wings on top like those of a Bat, lay by him; his brown Skin shone with Sweat, as did his Hair, which was not long, yet tied behind.

The Apartment received its Light from the right Side, through a large Compass-headed Window, which fell strongly on the Queen, and about her, a little forward: She caused a Ground-shade on the Corner of the Table; by which the Matron's Under-parts were well set off. The Messenger was mostly in Shade, as being more forward than the Window. The Hangings, between the Window and Gateway, were half in Shade; which set the Princess and the Attendance behind her strongly off: In one of those Hangings (which were very old, and of a dark Purple Colour) was wrought, in costly Needle-work, *The Flood and Noah's Ark*; and in the other, *the Confusion of Babel, and the marching off and Division of the People*; and above, about the Sweep of the Gate, as round the Edges of a Medal, were some *Syriac* Characters or Letters. On the right Side, over the Hangings, the Apartment appeared lighter, by means of two circular Windows running towards the Point of Sight. The Cieling was coved. The Floor inlaid with large Marbles of various Colours. About the Table, and

and the foremost Group, lay a large white round Stone, which gently united with the other Light; yet without attracting the Eye.

Forward, on the right Side, behind the Messenger, some Steps went down to a Door below. Thro' the Window appeared the Offskip, or Part of a Palm-tree.

I forgot to say, that the Weapons hanging on the Terms consisted of Quivers, Bows and Swords. In the Basen of the golden Fountain ran a Spout of Water, upon a Cloth or two, and a Sponge lying in it.

Over-against this Piece, on the opposite Wall, was the Sequel of the preceding, in a

Second Picture.

Here *Semiramis* was seen setting out from her Court, with an extraordinary Majesty and Courage. She descended the Steps very airily. A martial Fire seemed to inflame her Heart; which gave a Glow to her Cheeks; her Eyes sparkled like two Stars. If she had not an Helmet, I should, by her Dress and Accoutrements, have taken her for a *Diana* going a hunting. Every thing was in Readiness for her March, even to her Robe; which she refused to put on, contented only with a Bow and Arrows and her Authority. The waiting Women ran up and down Stairs, one bringing this, another that; one of the chief put the royal Helmet on her Head; a Footstool was set for her, below on the Stairs, whilst the other was girding the Sword about her. The curvetting Horse, inured to War, stood ready at the Stair-foot. The Trumpets sounded, and the People, full of Desire, crowded about. The Passage was cleared. The Horse, divided into Troops, were drawn up in the Inner-court. The Messenger ran down the further Steps; and the Matron above, in the Gateway, was gaping and staring at the Preparations. The Sky was clear, and seemed to favour the Princess's Enterprize.

Having, thro' Hurry, but transiently viewed these Things, I could not possibly well remember every Circumstance, so as to give a true Description of that excellent Piece; wherefore, attentively placing myself before it, my Observations were as follows.

On the left Side was seen a magnificent Portico, with four *Ionic* Columns supporting their Ornaments; and on each Side, a Ballustrade and Plinth, running down 5 or 6 Steps, to a large Pedestal, whereon

lay Lionesses, caped and covered, whose Bodies were full of Syriac Characters. The Gate was circular-headed; and over it a Key-stone which supported the Cornice, and wherein was a bronzed Lion's Head. Over each Column, in the Frize, were the same Sorts of Heads; and between them, a faint carved Quiver and lighted Torch across. On each Side, in the Wings of the Portico, was a Niche, the Bottoms whereof were even with the Sill of the Door, and running towards the Point of Sight. At the Extremities, of those Wings, were two other Columns, standing against a Wall, which ran, on a low Ground, to the middle of the Piece. This Wall was divided by flat Fascias, in the Nature of Pilasters; and, between them, were circular Openings, through which was seen the Inner-court, and above the Wall, its Side, running, deep in the Piece, towards the Point of Sight. At the End of the said Wall was such another, parallel with the foremost, which bounded the Inner-court; and, further behind, some Palm and other Trees rose above it. On the Fore-ground, on the right Side, the Ground was rugged up to the Landing-place of the Steps, descending into the Fore-court; in the middle of which stood a large Fountain, of white Marble, resting on a Basis of 4 or 8 Arches, which were supported by square, smooth and high Pillars, of the *Doric* or Rustick Order, divided by rusticated or Rock-like Blocks; over this Work arose, instead of an Entablature, a large Plinth, three Feet high, of white Marble, like the Figures. On the top, in the middle, rising 3 or 4 Steps, stood a large terrestrial Globe, supported by 4 Sphinxes; on which Globe sat a Woman, with her Fore-parts towards the Court, holding high, in her right Hand, a Sun, and downwards, in her left, a Moon. On her Helmet was an Eagle with spread Wings, and on her Breast-ornament a Lion's Head. Her Dress was like that of an Heroine. On the lowest Steps, next the Plinth, sat the four Parts of the World, fettered against some Trophies. Below, between the Pillars, were Copper-bronzed Basons, which received some Spouts of Water from within, out of a Rock. This huge Pile stood in the middle of the Piece, against the Point of Sight, half behind the Wall. The Fore-court was rough; and at the further End had Steps ascending as aforesaid.

Thus was the Plan of this Picture, and the Disposition of all the fixed Work; I shall now, to the best of my Skill, describe the rest.

A little to the left of the Point of Sight, the courageous Queen was descending the Steps, with her left Leg forwards, and her Body bend-

bending somewhat back, poising on the right Leg on a Step higher. She sway'd her Upper-parts to the left, with the Breast fronting; somewhat lifting up her left Arm, which was guarded with a small Shield; at the same Time, a stooping Virgin girt her Scimitar. Her right Hand, in which she held a Bow, hung, with the Arm downwards; and a Quiver full of Arrows appeared above her left Shoulder: A crown'd Helmet, ornamented with a large white Feather, was set on her Head by another, and a third, with the royal Robe, (which the Princess thought needless in this March) was going up stairs again, with her Eyes fixed on the Queen: This Virgin's right Side was a little fronting; and she held the Robe high in her left Hand, that it might not drag, and, with the right, kept the rest close to her Body; her dark Head-attire was strongly set off against the white Furr, or Lining of the Robe; and her Locks, thro' her swift Motion, were flying behind, and her Gown ruffling between her Legs: She was girt just under the Breast, and had white Sandals: The Gown was open on the Side, discovering the bare Leg and half the Thigh: Her Garment was Rose-colour. The Matron, near the Gate-way, stood stooping forward, and wondering, with her right Hand on the Ballustrade, and looking down. Next the first Step, before the Queen, under the Point of Sight, stood a stooping Damsel, setting a small Ivory Footstool, covered with purple Velvet, for the Queen to mount her Horse by; she held it with her right Hand, and with the other was tucking up her Garment behind, seeming fearful of the Horse. A little from thence came, from the right Side of the Piece, a young Man, looking at the Damsel, and holding, with his right Hand, a fine Horse by the Bridle; he was seen from behind; his left Leg advanced, and the right drew quite back, just touching the Ground with his great Toe; his Breast projected quite over his Poise, as if he were still walking; striking the Horse's Belly with his left Hand to make him turn about. The Horse's Breast was fronting, and his right Side somewhat foreshortened; his Head in Profile; the foremost Leg prancing, and the right drawing in, as if he went backwards; his open Nostrils were white; as were also the Breast and Legs; the rest being dark or brown: The Bridle and other Things were Gold beset with Stones, having a rich Caparison, set off with gold Plates: The Housing was Purple, richly embroidered with Gold, powdered with Pearls and other Costlinesses, and almost trailing the Ground, with fine Tassels flying up at the Horse's Motion: The Mane was drest into Tresses; and the Tail buttoned up. A Tyger's Skin covered the

Breast. The young Man had long light Hair, tied behind ; his Coat, girt in the Middle, was light Yellow reflecting Green ; being strongly set off against the purple Housing ; his right Shoulder, with half his Back, was seen bare ; and his Carnation, beautiful and fresh ; his Sandals were White. The Horse gave a Ground-shade over the Damsel with the Foot-stool, and a little beyond her. Quite on the right Side, somewhat further, stood two Trumpets, turned towards the inner Court, girt with Beasts Shins, and sounding : Their Trumpets, almost like those of the *Romans*, were winding like Serpents, with Dragon's Heads at the Ends of them. On the further Side of the Queen, the Messenger appeared running down the Steps, quite over his Poise ; pointing, with his right Hand a little foreshortened, forwards at the inner Court, with his Face towards the Queen : By the little flying Mantle behind him, might be perceived the Swiftneſs of his Motion ; his Action, like that of a flying *Mercury*, being free and extensive : He flung out his left Leg, and his right Foot was quite behind, and off the Ground. The People, on the second Ground, below Stairs to the Pedestal of the first Ballustrade, were seen between his Legs : These People, as well Men, as Women and Children, stood, some wringing their Hands, others lifting them up high, some embracing, others clapping their Hands ; the former for Fear, the latter for Joy : Among the rest was seen a distressed Woman, hanging her Head sideways, with her Arms down, and Hands folded : By her stood a grave Man, talking to her almost Mouth to Mouth ; with his right Hand pointing up to Heaven, and with his left, giving her a friendly Look, he pulled her by the Sleeve, as if he would have her take heart. Some Children were lying on, and crawling up the Steps. In the Fore-court some Troops of Horse were seen putting themselves into Order, and others mounting their Horses. On the further Side of the Place, other People were coming running down the Steps. The Offskip behind them, on the right Side, was hilly. Over the aforesaid Steps, at a Distance, arose a large Pyramid, and some Palm-trees, appearing darkish against the clear Sky. The Fore-court was light, and the inner Court itself, on the left Side, of white Marble. The Wall, on the further Side of the Steps, was, together with the People, and beyond the Lionesses, shaded by a Cloud ; which strongly set off the foremost Group, whereon the main Light fell.

The Trumpets, on the same Side, with a Part of the Ballustrade on which they leaned, were in Shade. Forwards, in the Corner, was seen Part of an open Gate, and its Side-wall running up high, just beyond the

the Trumpets; who thereby were in the Shade, receiving here and there, from the Opening, a little Light on their Under-parts and Legs. The Gate was low, because the Ground run off sloping from the Steps; the Ground, with the Hind-part of the Horse being shaded by it. The Horse and young Man received small but very strong Lights and Shades. The Trumpets and Gate were strongly reflected from the left Side. The People on the second Ground, against the Ballustrade, were mostly *lighted from on high*, by the Blue of the Sky, and could have no Reflexion, because they stood parallel, along the Stairs. Behind the Wall, with round Openings against the Angle of the Wings of the Portico, arose the Top or Leasing of a large Palm-tree; which broke the Length of the said Wall; at the same time causing the Extremities of the Wings to unite agreeably with the Inner-court. The Portico, fronting the Light, was, with the Ballustrades, of *Pisan* and *Egyptian* Marble, with white Ornaments. The Lionesses on the Pedestals were of Serpentine. The upper Steps were of white Marble with Eyes. The large and spacious Landing, at the Foot of the Steps, was of Free-stone; and the Ground, on the right Side, somewhat Ruffet, mixt with Earth.

The Matron had, as in the former Piece, a dark Fillemot Upper-garment, over a Violet one; and her Head was elegantly wound. The young Virgins were also as before. She, who girt the Princess with the Sword, had an apple-blossom-coloured Garment; her Coat being tucked up behind; her Head-attire was light against the dark greenish blue Garment of her, who, standing one Step higher in the Shade, was putting on the Queen's Helmet. The young Damsel below shaded by the Horse, was likewise drest in Blue. The Virgin, with the Royal Robe, stood close to the foremost Ballustrade, almost up the Stairs, behind the Lionesses, which were strongly set off against her light Garment. I had almost forgot a Soldier standing in the Gate, near the Trumpets, with a Club plated with Iron on his Shoulder; he had a light grey Linnen Coat reaching below his Knees, with Stockings on his Legs, and on his Head a copper Helmet, adorned with two Beast's Horns; about his Neck was fastened a brownish red Beast's Skin, with the Paws to it, and, by his Side, a Dagger. This Man was entirely in the Light of the Gate.

After a thorough View of this Picture, I began to consider, wherein its Goodness lay, which was what I chiefly wanted; wherefore, taking my Pocket-book, I set down in it the general Heads in the following Manner: *edit. 1717. 1718. 1719. 1720. 1721. 1722. 1723. 1724. 1725. 1726. 1727. 1728. 1729. 1730. 1731. 1732. 1733. 1734. 1735. 1736. 1737. 1738. 1739. 1740. 1741. 1742. 1743. 1744. 1745. 1746. 1747. 1748. 1749. 1750. 1751. 1752. 1753. 1754. 1755. 1756. 1757. 1758. 1759. 1760. 1761. 1762. 1763. 1764. 1765. 1766. 1767. 1768. 1769. 1770. 1771. 1772. 1773. 1774. 1775. 1776. 1777. 1778. 1779. 1780. 1781. 1782. 1783. 1784. 1785. 1786. 1787. 1788. 1789. 1790. 1791. 1792. 1793. 1794. 1795. 1796. 1797. 1798. 1799. 1800.*

First,

First, The Disposition of the *irregular Objects* against each other, whether high or low, standing or lying.

Secondly, The Disposition of the *Grounds* behind each other.

Thirdly, The placing of the *Lights*.

Fourthly, The Motion of the *moving Objects*.

Fifthly, The proper *By-works, Climate, and Customs*.

Sixthly, The *Conditions or Characters* of the Persons, with the *Dresses* and *Syrian Equipage*.

Seventhly, The *particular Postures and Passions*.

Lastly, The Harmony of the Colours.

Being much rejoiced, and inflamed with new Ardour for further Inquiries, I saw, opposite to the aforesaid two Pictures, on each Side of the Door, the following Bas-reliefs in white Marble.

In that on the right Side *Semiramis* was standing on the Fore-ground, and by her an Architect, shewing her, on a Board, the Plan of a Town-wall. On the left Side were Workmen, busy in carving, hewing, cutting and sawing Stones: And on the second Ground, the said Wall appeared faintly just above Ground, and next it was the Town.

In the other Piece the Queen was seen on Horseback, with a Quiver behind her, and aiming at a Lion, who, rearing up, approached her, with an Arrow through his Body. In the Offskip, the Town-wall appeared as finished, and here and there some Palm-trees. The Figures were small Life, and finely wrought.

Between those Bas-reliefs stood a square Pedestal in a Niche, and on it the Statue of *Semiramis*, with a dead Lion under her Feet. She was drest in the *Assyrian* Manner, as an *Amazon*, with a Bow in her Hand, and a Quiver behind her; and on her Head a crowned Helmet, on the top whereof lay a little Dragon, whose Neck curled down the Fore-part of it. The Pedestal was Porphiry, and the Figure massy Gold. The Niche, like the Building, was intirely Serpentine, and the Pillars and Pilasters of *Egyptian* Marble.

Over the Niche was an oblong azure-blue Table or Fascia, and thereon a Pile of burning Wood, of white Marble, out of the Smoke whereof ascended a Pidgeon.

Over each Column was a Modillion of Olive-leaves, which supported the Architrave, and in the Frize were some Arms, not much rising. All these Ornaments were of Gold.

In the middle of the Arch-work arose a very large Cupola, and therein was a celestial Sphere, of blue Chrystal, with the Signs and
Circles

Circles of Gold. The half of this wonderful Machine took up the Cupola, shewing itself in such a Manner as if the Sun shone on it, and enlightening the whole Apartment for which Reason, I did not before take notice, that the Room had no Windows. On each Side of the Sphere were two Tables of Fret-work, and each had a Figure. In one was represented *Strength*, like an Heroine, holding an Oaken-branch, and having a Griffin on the Shield; and in the other was also an Heroine, signifying *political Government*, leading a bridled Lion with the left Hand, and holding a Staff in the right. By which Figures and the Sphere are understood *the Heavenly Influences*, as Philosophers intimate.

The Floor was, like that in the Under-apartment, inlaid with a terrestrial Globe, just under the Cupola; where the Light, falling directly upon it, made it rise, and look so relieved, that I was afraid to walk on it.

Over the Door, in a round Compartment of Palm-leaves, I saw carved, in white Marble, an old Sea-god, whom I judged to be Father *Ocean*, leaning on a large Sea-vase, shedding abundance of Water running cros through the Piece; out of which arose, in the middle, a large winged Lion. On the other Side of the Sea-god appeared a small Hill, and thereon a little Palm-stem. This Table was like a Medal of one Depth. The Sense alluded to the first Rise of the *Assyrian Monarchy*, represented by the *winged Lion*, according to the Prophet *Ezekiel*.

C H A P. XII. *Of the Pictures in the fourth Story, built after the Roman Order.*

W H E N *Horatius* had gained the Victory over the three *Curatii*, and was going with their Arms to the *Capitol*, he was met by his Sister, who, espying those of her Bridegroom, called her Brother a Murderer: At which enraged, he drew his Sword, and stabbed her, thereby staining the Victory with his own Blood. The People, judging this to be a Cruelty, voted, that he had therefore rendered himself unworthy of the Victory, and that he ought to be put to Death.

Picture.

Picture.

This sorrowful Triumph happened before the *Capitol*, at *Rome*, as when in its ancient State. Forward was seen a large Plain, encompassed with Walls, where lay two carved Lionesses of Porphyry, which, 'tis probable, the Artist introduced, in order to make the Place the more remarkable; and tho' it may be doubted, whether they have been of so long standing, yet we may easily admit it. On the right Side was represented the proud *Capitol*, of Marble, and costly Architecture after the *Roman* Order, ascended by a spacious Flight of Steps. On the top was this Inscription in Gold Letters, *SENATUS POPULUSQUE ROMANUS*, i. e. *The Senate and People of Rome*. Here, they were mounting the Steps with the Arms on Pikes. *Horatius* followed, sheathing his Sword. Behind him, his unhappy Sister dropped down backwards. The People, from all Corners, flocked together, muttering and cursing his Cruelty; but he, regardless of it, boldly went forward. Before the Steps, about 3 or 4 Paces length, the Ground was paved with large grey Stones; the Residue being rugged or uneven. The foremost Weapon-bearer, entering the Gate, held his Trophy somewhat stooping within it: He was seen from behind, having almost the same Action as the Gladiator, his left Arm extended, and his right Leg on the Threshold. The second, two or three Steps down, held his Weapon up against his Body, looking back at the third, who followed close, and was speaking to him. This poised on his left Leg, having his right very much bent, and the Toes of it on a Step higher; his Upper-parts swayed a little to the left, with his Head forwards; holding the Pike, in his left Hand, against his right Breast, and the Bottom of it with his right Hand. The third carried the Trophy on his Shoulder almost upright; his Breast projecting, and his Back swaying a little forwards, with his Elbow standing out, setting his right Foot on the Steps; the left being quite behind, and off the Ground, as walking on; and the other before him, as a little stooping. Those three Men were called *Velites*, or light-armed, and drest in Linen, girt about the Middle, with Daggers by their Sides, and plain Helmets on their Heads; as we see in the Prints of *Trajan's Column*, and other Remains of Antiquity. Three or four Steps from thence, just in the Middle of the Piece, *Horatius* advanced in full Armour, holding an Olive-branch beside his Scabbard in his left Hand, and on the same Arm, (which, with the Elbow, was putting out, and a little fore-

foreshortened) a small Shield, whereon was represented a Lion. His Breast was fronting, and the right Hand lifted up and sheathing his Sword. His right Leg was put forth, somewhat bent, and the other drawn far back, in the Shade of his Body, as if he were stepping forward in haste. With his Face fronting he looked down on the Scabbard; having on his Head an Helmet crowned with Laurel and Oak-leaves; with a Feather behind, which, by the Turn of his Head and the Swiftneſs of his Walk, flew to and fro'. A Mantle, faſtened on his right Shoulder, and tucked under his Chin, hung a little over his left Shoulder; one Flappet of it flew behind, and the other forwards, ſlinging over his left Leg. The Straps under his Coat of Armour and on the Arms were ſhort and broad, and rounding at Bottoms. His Buſkins came half-way up the Legs. A little from him forwards was ſeen the expiring Virgin, falling back, with her Feet extended towards him, and Arms ſpread wide, the right lifted up, and the left ſinking; her Breast turned to the Light; her right Hip ſwelled, her Thigh was at full Length, and the Leg a little foreſhortened; the left Leg hid under the right: Her Face, alſo foreſhortened, leaned towards the right Shoulder, which, with a little of the Breast, was naked; her Breast-garment, girt under the Breast, was flying upwards; her Upper-garment ſinking, ſlung over her right Leg, and a Flappet of it hung over her left Arm; her light Treſſes, by her Tumble, flew upwards. Beneath her, a little more to the left Side, was an aged Woman ſupporting the noble Virgin, and, ſhrieking out, beholding the Murtherer; ſhe, with her Breast downwards, and left Hand on the Ground, and right Hand lifted up, was ſtaying, with her Body, the Back of the dropping *Roman* Virgin: Her Head was wound with Cloths and Fillets. Juſt behind her appeared the half of a Peſtial, whereon lay one of the aforeſaid Lioneſſes; and, ſomewhat further behind the Fellow of it, running towards the Point of Sight. Two Soldiers followed *Horatius*; who, in Diſſatisfaction, ſeemed to turn back. Not far behind the Conqueror were ſome Spectators highly diſcontented; ſome were pointing at him, ſome menacing, others diſdainfully turning their Backs upon him, &c. It looked as if we heard them grumble. On the Fore-ground, on the right Side, an aged Man, with one Shoulder bare, came haſtily running to ſee what was the Matter; he had on a ſhort Coat, with an Herdſmen's Cap on his Head, and a Flute and Scrip at his Side; his Under-parts were, with part of the Fore-ground, in Shade, and his Back fronted the Light. A Dog ran before, looking

ing back at him, according to the Custom of those Creatures. Beyond the *Capitol*, Part of a Wall, with its Architrave and a large compass-headed Gateway, ran towards the Point of Sight. This Wall extended from thence cross through the Piece, by the Point of Sight, to the left Side, and was divided by rusticated *Doric* Pilasters, into Squares, wherein were small Niches. Out of this Gate, just below the Wall, some Cattle, as Oxen, Cows, Goats and Sheep were coming, with a Shepherd, who, at the Noise, was looking back. This Shepherd and Cattle coming in at the Gate, made me believe, he came from the Market, because it was behind the *Capitol*. Over the Wall appeared several fine palace-like Buildings; as also a Column, whereon was placed a She-wolf, with the two Children *Romulus* and *Remus*. Above the Angle of this Wall, on the right Side, in the Offskip, was seen, as well as I could guess, the Rock *Tarpeia*, rising up very high; but neither the *Pantheon*, *Monte Cavallo*, *Vatican* or *Colosseum*, as not being as yet known: No Ruins nor broken Buildings appeared here, but all beautiful and whole, except some little Houses; since the Town had not been an hundred Years standing, nor before ruined. On the left Side, forward in the Corner, on a rising Ground, stood a Woman by the Trough of a Fountain, astonished and crying out, who seemed as if she were going away; lifting up one Hand on high, and holding out the other to a young Girl, who came running in Confusion. A Child, held by another Girl sitting on the Side of the Trough, was looking down on the Ground on an overturned Pot of Milk. This Fountain stood against a large Pyramid, which run towards the Point of Sight. Several ordinary-drest People, Men, Women and Children, came running in Groups, 3 or 4 together, from behind the Pyramid; others were returning from thence. The young Girl, who came running in Confusion, had a short Coat, and was barefooted, and her Hair very meanly tied behind. These People and Objects with the Pyramid, filled up almost a fourth Part of the Piece. A Row of low Houses, like an Hamlet, ran by the Pyramid towards the Point of Sight; and above them arose some Pines, Cypresses and other Trees.

This Piece was lighted from the right Side, yet a little fronting. The *Capitol* gave a large Ground-shade over the Steps beyond the two Arms-bearers, and continued beyond *Horatius*, over two or three Men who stood behind him, against whom he was strongly set off. The Side-walls, with the Gate, reached half the Height of the Building; the same receiving strong Reflexions from the Ground, and having Ground-shade

shades which were not too sharp. The Pyramid, with the Women and Children, was kept somewhat darkish, by reason of a Cloud; except the top of the Pyramid, which received a clear Light. The Sky was full of Clouds, especially in the middle, and on the left Side of the Point of Sight, behind the Houses.

The *Romans*, in those Days, except People of the first Rank, wore little or no Variety in the Colours of their Cloaths; they were mostly white, or else light grey Woollen. For this Reason, as I conjecture, the Designer of these Pictures had made the *principal Persons to excel*; for I perceived, that the People were mostly in Grey or White; some, a little Rustlet, others inclining to Green. Few among them, except aged People, had long Gowns or Garments. *Horatius's* Coat of Armour shewed Golden; the Straps under it, and on the Arms, were elegantly embroidered on a fillemot Ground; his Mantle was yellowish White, with Violet Reflexion. The Scabbard of his Sword was dark Blue, finely wrought; the Hilt represented an Eagle's Head: His Buskins, tied with white Strings, but quite fouled, as I judged, by Sand and Dust, were Purple. His Sister's Upper-garment was light Blue; her Breast-garment light Yellow, with violet Reflexion, almost like that of her Brother. The aged Woman beneath her was swarthy-skin'd; her Garment greenish Blue, and plain. The Lionesses were dark Porphyry, and the Pyramid, of a rocky Stone.

Having sufficiently viewed this Picture, and exactly learnt all the Circumstances of it, I took infinite Delight in seeing how naturally the Occurrence was expressed, and that nothing was superfluously introduced, tho' the Story does not make mention of all the Persons who were brought into this Representation. I thought, it is truly of great Moment, that the principal Parts of a Story be well expressed; and herein, a good Master has Work enough to give each Person his due Passion, to the end the Matter may speak for itself: But it becomes still more excellent by the Addition of all other necessary Circumstances (tho' not to be found in the Historian) after such a Manner that both appear natural.

On the right Side of this Piece, I saw a carved Bass-relief in white Marble, exhibiting an Emblem over the foregoing. This Bass-relief appeared in a Niche running towards the Point of Sight. On some high Steps, ROMA was on her right Knee, and lifted up by *Valour*. Her Breast was fronting, and her Head turned a little backwards towards the left Shoulder; her right Arm hung down, just touching

the Steps with the Tips of the Fingers; her left Elbow stood out towards the left Side, in the Hand whereof she held an hanging Flap-pet of her Garment. The left Foot, far from the Steps, rested on the Toes, seeming, by the Rise of the Hip, and the Knee keeping down against the Steps, to push her up. *Valour* was represented turning its Upper-parts sidewise towards ROMA, supporting her Elbow with its right Hand, the Arm whereof being faint in the Ground. Its Head was in Profile, and the left Arm, guarded with a Shield, a little drawn back. It stood somewhat like the known Statue of *Apollo*, supported on its right Leg, the left faintly uniting with the Ground. A little further, *ALBANIA* was on her Knees, quite bowing her Body; she was decked as an Heroine, with an Helmet, in the Form of a Town-wall, on her Head, and laid with the left Hand a Staff down on the Ground, holding the other at her Breast; her left Knee was upwards, with the Foot drawn in; and she looked down with a dejected Countenance. Behind her stood *Fate*, yoking her Shoulders, and she at the same Time pointed backwards with the right Hand at some Trophies, which hung on Pikes, and united faintly with the Ground. This Goddess of *Fate* was drest like an old Matron; in her Girdle stuck a Pair of Scissors; her Under-parts were seen sidewise, and the Upper from behind, with her Eyes fixed on ROMA. Under the aforesaid Trophies, the horned *Tiber-god* lay with his left Arm resting on a large Vase, and holding in his right Hand an Oar behind his right Side: He lay on his left Side, with the Breast turned against the Light; the left Leg was stretched out, yet faintly rising; the right Hip upwards, and the Thigh, seen only to the Knee, rested on the other Leg; the Residue united with the Ground. Behind his Back, the She-wolf and Part of the two Children were seen. Above him appeared some Columns, as of a Portico, running towards the Point of Sight, which, as on the other Side, were half lost in the Ground. *Victory*, flying between ROMA and *Valour*, held, in her right Hand, a Crown of Laurel over the Head of the former, and with the left putting into her Hand a Scepter topped with a little Globe; her Garment was flying behind her, and her Legs, quite extended without any fore-shortening, faintly united with the Ground. In the Shield of *Valour* was represented the Combat of *Horatius* with the *Curatii*, and on her Helmet, crowned with Oak-leaves, was a Lion's Head, and the same on her Buskins. This Work was inclosed between two young Palm-trees, not much leaved.

The Triumph, on account of the mournful Accident, so much affected me, that I remained in Suspence; not knowing, for fear of a miserable Issue, whether I might turn to the following Piece: Nevertheless, considering the Bravery of *Horatius's* Exploit, whereon depended the Power of *Rome*, I took heart, in hopes of his Preservation, which I found agreeable to the Writer's Relation.

Horatius then was secured for the Murther of his Sister, and, according to Law, sentenced to be put to Death: Yet, in Consideration of his heroic Action, pardoned, on Condition that his Father paid, as a Fine, a certain Sum of Money into the publick Treasury. The Picture, as I remember, was thus:

Second Picture.

At the *Capitol*, *Justice*, or the *Roman Law*, sat in a raised Chair, with the Scales in her left, and a Pole-ax in her right Hand. In one Scale lay a Sword, and in the other, a Crown of Laurel with a Palm-branch; this latter far over-ballancing the other Scale, as a Token that the Law is mitigated by Mercy. The Criminal stood very dejected before her, with his Hands iron'd behind him. On her left Side, the Father, on his Knees, was offering a Vessel of Money at her Feet: On her right stood *Mercy*, with-holding the Hand wherein was the Pole-ax, and with the other pointing at a Picture, held by some Children, representing *the decayed Roman Dominion restored by the Valour of Horatius*. Further were seen the Arms of the three slain Brethren, planted there by himself round the Statue of *ROMA*, whereon *Justice* had fixed her Eyes. Another Child, crowned with Laurel, was loosing the Fetters of the Accused with one Hand, and putting on his Helmet, or setting up the Cap of Liberty, with the other. On each Side of the Throne was a Bass-relief, and over them two Niches: In that on the right Side was represented *Numa Pompilius*, and in that on the left *Lycurgus*, two of the most ancient Legislators. The Bass-relief under *Numa* exhibited the Example of *Charontas*, who, to enforce his Law, stabbed himself, in full Senate, for having acted contrary to it: And under *Lycurgus*, that of *Seleucus*, when, for his Son's Sake, who, by Law, had forfeited his Eyes, he caused one of his own to be put out. So strict were the ancient *Romans* in Support of their Laws. Over the Throne hung two Tables, containing the *Roman Laws*, written in *Greek Letters of Gold*.

This

This unexpected Event much rejoiced me ; wherefore, full of Desire, I went to a third Picture, in order to observe on what Basis so great a Work was built, and found it as follows.

Tullus Hostilius, chosen by the *Roman* People for their third King; on account of his great Ability and Merit, invaded the *Alban* Territory, tho' a stout People, and bearing much Sway in *Italy*. These, weakened by many Battles, at last agreed with the *Romans* to end the Dispute by a Combat between three Brothers on each Side; those of the *Romans* were named *Horatii*, and of the *Albans*, *Curatii*. The Fight was glorious, yet doubtful, but at last fortunate for the *Romans*; for, one of the *Horatii*, after having lost his two Brothers, mistrusting his Strength against three such brave Enemies, added Policy to his Courage, and, by an artful Sleight, slew the three *Curatii* one after another; and thus got the Victory.

Third Picture.

Here appeared the Place of Combat, fenced in. On the right Side was seen the General of the *Roman* Forces, and on the other, at a Distance, he of the *Albans*, both sitting somewhat high, with their Badges of Distinction. In the middle of the Piece, *Horatius* was represented turning Tail to the last of the *Curatii*; but returning, he run his Pursuer thro' the Breast; whereupon, he fell backwards. The second, a little from thence, was on his Knees, with his Face to the Ground, and all bloody, bearing up a little on his Elbow: He lay, about the middle of the Fence, against a Post, whereon stood the Figure of *Fate*, or *Fortune* in Copper. Just beyond this Post, lay the third stretched out on his Back: And at the End of the Paling were seen the two dead *Horatii*. Over the valiant Heroe, *Victory* shewed herself, with the left Hand crowning him with Laurel, and, with the right, holding out a Cap and Staff to the Chief of the *Romans*; who thereupon joyfully came down from his Seat, with the Acclamations and Clappings of the People. Opposite, stood the Chief of the contrary Party astonished, and turning his Back, in order to go away. The People withdrew in Tumult at the Sound of the *Roman* Trumpets; leaving their Field-badges in the Place. On the right Side, behind the *Romans*, appeared Part of the Town-wall, and on the other, behind the *Albans* up to the Wall, the Field full of Tents on a low Ground. Over the *Roman* *Arbiter*, or Umpire, was seen *Romulus* and *Romus* cut in a large Stone. The Field-badge of the *Albans*

bans was a Dragon or Harpy. In the Offskip appeared the *Tiber*, and the *Alps* always covered with Snow.

Thus was the Plan of this artful Piece, which I thought no less wonderful than the others, in Force and Disposition as well as Naturalness. Every Thing was exactly observed; the Passions and Motions so well expressed, the Place so plainly apparent, the Quality of the By-works so proper, and the Lights, Shades, Colours, &c. so advantageously distributed, that I could scarce believe it a Picture. I could not but admire the *three remarkable Divisions* of this Story: As first, the *Beginning, happening without the Town*; secondly, *The Sequel, seen within the Town*; and lastly, *The End of the Story, or, what was transacted in the Capitol*; without any Thing of Moment intervening, from whence a Painter could make a Picture: I speak, with respect to the *different Matter*, which opportunely offers to the Thoughts and Execution of a judicious Master.

As the Sense of the Story is very particular, so the three Pictures were as excellent from first to last. In the first, we perceive the *lucky Chance of Arms*; or, the Valour of the Heroe, whereby he gained the Repute of a *Deliverer of his Country*: In the Second, we consider him as a *Murderer*; or, the Accident as a *bloody Triumph*, and him elated with his Success: And, in the Third, we see him as a *Malefactor*, condemned to be put to Death; or, as one who had transgressed the Laws. Truly, those three Events may serve for instructive Examples to all Men. Do we not see in them the common Course of the World, and that too great Success and Prosperity make many Men proud and Insolent? And what do not their blind Passions lead them to! Certainly, Unthankfulness to Heaven is the Prelude to many Disasters and Errors, leading them into the greatest Dangers: However, all Things are governed by Providence.

The Middle of the Cieling had a large Oval Piece, wherein *Providence* was, in the greatest Depth, represented sitting on a Globe, dressed in Gold Stuff, with her Head crowned, and about it twelve glittering Stars; having in her right Hand a Sceptre, with an Eye on Top; on her Breat, a Sun; and on her Knee holding a Looking-glass with her left Hand; her Look was full of Majesty and Authority: She pointed downwards at *Roma*, who sat a little to the left Side, on a Cloud, attended by *Religion, Valour, and Concord*. *Long Life, Health, and Prosperity*, came gently waving down towards her. *Long Life*, was a beautiful Virgin in her Prime, with a Flame of Fire on her Head, and a Serpent, with the Tail in its Mouth, in her Hand. *Health*, was

Æscu-

Æsculapius, holding a Staff, about which twined a Serpent. *Prosperity* appeared as a naked Youth, crowned with Laurel, with a *Cornu Copia*, full of Fruit, under his Arm. *Religion*, or *Piety*, was drest like a *Vestal*, holding, in her right Hand, a Cup emitting a Flame, and looking up at *Providence*. *Valour* was represented like an *Hercules*, with his Club and Lion's Skin. *Concord* looked somewhat more composed than *Piety*; having in her Arms, a Bundle of Rods, which a *Cupid* tied with a red Ribbon. *ROMA*, drest in White, or light Blue, under a purple Robe embroidered with Gold, held in her right Hand, a Pike, and in the left, a Laurel-branch; on her Head she had an Helmet, and Buskins on her Legs.

Now, we ought to weigh the Meanings of these Things. *Providence* is to be considered as the chief Ruler of worldly Affairs; debasing and raising Empires as she pleases. The three Gifts of *long Life, Health and Prosperity* are Blessings flowing from her. The corporeal Virtues are the Effects of Might, whence they proceed: The first is *Religion*; the second, *Valour*; and the third, *Concord*; these established *ROMA* in her Power, and increased it. In relation to Art, let us observe, with what Ingenuity and *Uncommonness* the Master has executed those Pictures: I say, *Uncommonness*; since I never saw them handled by any other *after such a Manner*. First, *Providence* is in the greatest Depth; and, according to Guess, *thrice as big as the Life*. The *three Gifts*, which she sends down, being somewhat lower, are *not half so big*; and the undermost, to wit, *ROMA*, and the Characters accompanying her, are still *smaller*, yet somewhat larger than the Life.

Providence has no Bounds, always maintaining her uncontrolled Power, without Diminution; and tho' the three Gifts, which flow from her, are but *small Parts*, yet, with respect to the undermost Figures, they are *much bigger*; and keep among them their own Forms, as reigning over them. The three others, on the undermost Clouds, being but corporeal Virtues, are therefore *much smaller than the preceding*, and appear with less Majesty: Nevertheless *ROMA excels, and shews herself bigger*; intimating thereby her Growth and Improvement. Her sitting on Clouds implies, in my Opinion, her rising above all other Powers of the World.

This would be a monstrous Design, if Art, with respect to *Perspective*, were not duely observed: But, by this means, the Piece looked so perfect, that I judged it could not otherwise be good; for the under-

undermost Group, as quite low, was very strong; the middlemost, according to its Distance, somewhat fainter; and the uppermost, very faint, and almost imperceptible.

This Emblem bears a mysterious Interpretation, and may, in general, be applied to *all the Governments in the World*, provided the Figure of *ROMA* be alter'd, and another substituted, as Things require. Instead of *Æsculapius* we may represent *Health*, by the Figure of a Woman, and in the Place of *Hercules*, the same; taking for *Valour* an Heroine, holding an Oaken Branch in her right Hand, with a Lyon on her Shield.

In treating formerly of this Sort of Tables, we have called them *Emblematical*, carrying a mystic Sense, whether they be mundane or spiritual: However, as a Distinction between both, and to shew that this is mundane and historical, we must observe, that it is not intermixed with any emblematic Figures, which have a spiritual Sense, except those of *Æsculapius* and *Hercules*, which therefore in this Work I reject as unfit, and only proper for poetic and fabulous Subjects: As if, instead of *ROMA*, were introduced *Troja* or *Ægina*, which are Dominions no where now subsisting but in the poetic Writings; we find that this Emblem, like its Subject, is not only mundane and heathenish, as the Story of *Horatius* proves, but that therein is also express'd the Force or mysterious Sense by those heathenish Figures.

Now, if it be asked, why this Cieling-piece does not allude to the Person of *Horatius*, as that in the tenth Chapter to *Hercules*: My Opinion is, that the Conclusion of the Story, so far as it respects him, is contained in the second Picture: For here we cannot expect any Deification, nor do the Gods interfere in the Matter: They regard only those who are reckoned in their *Number*, such as *Æneas*, *Hercules*, *Memnon*, and others of godly Race.

C H A P. XIII. *The Fable of Calisto, adapted to the Corinthian Order, in the Upper-story.*

I A M delighted to relate here, in four Pieces, the wonderfully embellished Story of *Calisto*, and her Deification; as not unworthy, in my Judgment, to adorn so fine an Apartment as this last, which was of the *Corinthian Order*, and very magnificent, as well with respect

spect to the extraordinary Thoughts as their artful Turn; the Conclusion whereof renders this Work most perfect.

The first Piece was as follows.

Calisto, tired with hunting, went to repose in the Shade of the Trees; *Jupiter*, enamour'd with her, came to delude her in the Shape of *Diana*, and gratified his Passion, notwithstanding all her Efforts to the contrary.

There, on the right Side of the Piece, on an Eminence, the innocent Creature was sitting under the Trees, not at rest, but full of Concern, Shame, and Dread, melted into Tears, with her Hand on the Edge of a Fountain; her Tresses, half loosed, hung carelessly over her naked Shoulders; her chaste Bosom was above half bare, and her Legs uncover'd to Unseemliness, sufficiently shewed her sorrowful Fate. *Jupiter*, the Author of it, was seen a little off, next the Middle of the Piece, above the Horizon, not as a disguised or pretended *Diana*, but the Chief of the Gods, shining with Majesty, with his Diadem on his Head, and in his purple Robe; not as a Thunderer, with Lightnings and Tempests, but only attended by his Eagle. The cruel and degenerate Lover seemed to deride her Sorrow, having his left Hand up at his Breast, as if he meant, that he had got his Will; wherefore, penetrating the Clouds, he advanced thro' the Air, forsaking the miserable Woman. The unmerciful Incendiary, *Cupid*, was extinguishing his Torch in the Fountain, looking at *Jupiter*, who, with his pointing Scepter, commanded him to do so. *Diana* was seen in the Offskip, in a Valley, with her Retinue of Nymphs. The Landskip was delightful and woody: Here and there appear'd some River-gods. Behind *Calisto*, among the Trees, stood a Term of *Priapus* in shade. I attentively viewed the afore said three Figures, and reflected to myself, how well they acted their Parts; clearly opening the Matter, even to the very Term, which, tho' it might be placed there accidentally, yet contributed towards the Expression.

Second Picture.

The unhappy *Calisto*, bemoaning her Misfortune, and full of Shame and Fear, and discarded by her Mistress, was seeking Shelter in Solitudes: Yet the jealous *Juno* espyed and found her there.

On the left Side of the Piece, appeared the superior Goddess of Heaven, glittering, coifed with Peacock's Feathers, instead of a Diadem, or royal Head-ornament, and seeming to turn about, as she was stepping

stepping on a Cloud, in order to go upwards: She was dress'd in her blue Garment, and held her Scepter in her right Hand, on the right Hip, charging *Hellish Rage*, or Revenge, which attended and was at her Beck, to punish the innocent *Calisto*; and lifting up her left Arm, and the Fingers streight up, she, with a severe and envious Look, reproached the oppressed Creature, with lying with her Consort. *Revenge* was beating, with Serpents and Adders, besides her smoking Pitch-Torch, the miserable *Calisto*; who now had no more of her former Shape, except her Cloths, which fell a Prey to the hellish Fury: There lay the Quiver, here the Bow, yonder the Girdle: As I conceived, it was a *She-Bear* who shook off those Cloaths, and was taking to Flight. Being now metamorphis'd into so frightful a Monster, by the immoveable Jealousy of *Juno*; she, in her Flight, looked up to Heaven, seeming, by her Bellow, to move *Jupiter* to Pity. This Landskip was also a dark Wood, filled here and there with sleeping River-gods: Among the Trees appear'd some wild Beasts running about, and a Lyon in a Bottom, on the right Side near a Rock, drinking at a River: Up and down arose some Palm and other Trees. After this Piece, another presented, the Subject whereof was this.

Arcas, Son of the deluded and now metamorphis'd *Calisto*, was fifteen Years of Age, when, according to his Custom, going a hunting, he met with a frightful She-bear, which came towards him, not to hurt him, as he thought, but, if possible, to make herself known to him; yet he, ignorant that she was his Mother, stoutly prepar'd to shoot her. *Jupiter*, from Heaven, seeing this, in Pity, hindred the Matricide.

Third Picture.

Here, on the right Side of the Piece, *Arcas* appear'd gently stepping forth from behind some Trees, and putting an Arrow into his Bow, in order to shoot his Mother, unknown to him in that Shape. But *Mercury*, flying down suddenly, withheld his Arm; at whom he therefore looked back. The celestial Messenger staring behind at the She-bear, which was on the second Ground, intimating with his Staff in his left Hand, that she should take to Flight, which she seemed to do; she stood upright, with her Under-parts towards him, and the upper turn'd to the Left, swaying towards the Road. The Way she took was apparent, beginning from her Feet like Dust, or thin Vapours, altering, by Degrees, into Clouds, which ran winding about her, and at last mixed with the Air, wherein *Jupiter* appear'd,

appear'd, yet very faint, and almost imperceptible. In the Clouds by him, on his right Side, but somewhat lower and more forward, sat the *three fatal Sisters*; of whom *Clotho* was spinning the Thread, *Lachesis* winding it on the Reel, and *Atropos* ready to cut it; which *Jupiter* observing, laid his left Hand on the Scissors, holding up his Scepter in the other, with his Mouth a little open; she, surpriz'd at this, turned towards him. *Arcas* stood astride, with his Breast projecting. Behind him, on and near a Stone, lay some Game, as an Hind, Fox, Hare, &c. together with a Garment, which I judg'd to be his. Low against the said Stone lay a River-god, with his Vase. This Landskip was woody, like the others. The She-bear, about the middle of the Piece, appeared in the Shade, against the light Offskip. On the left Side, on the second Ground, or at the Extremity of the first, was a ruined Tomb, with some Cypresses; and behind, on a further Ground, arose a large Rock.

After this, I was curious to view diligently the Cieling-piece, as the Conclusion of this artful Work, and I found it thus.

Jupiter, affected with the sorrowful Fate of *Calisto*, does, notwithstanding *Juno's* Hatred, glorify her with the radiant Brightness of the *North-Star*, which, among the Constellations, is named the *Great Bear*, and is followed by the *Little Bear*, into which her Son *Arcas* was transform'd.

Fourth Picture.

Underneath, in the Piece, the *Youth* was seen flying upwards, pursuing his Mother with Bow and Arrow, and supported by some *Cupids*: He appeared backwards, without any foreshortening, with his right Arm, with the Arrow, extended, and the other, with the Bow behind; having a Quiver by his Side. *Jupiter*, somewhat above him on the right Side, sitting on a Cloud, and large-sized, was, with an erect Sceptre, shewing him the *Zodiac*, wherein a *particular bright Star* appeared very glittering. The *Bear* was seen rising a little beyond the said Star, looking back upwards, and being encompassed with a great shining Light, in the Shape of a Star, which enlightened the whole Piece; her Hind-paws rested on the Clouds, which, beside her, from *Jupiter*, off to the left Side, rose under her. Quite on the left Side, sat *Juno* on the Rainbow, looking enviously at *Arcas*; she leaned her Head on her left Hand, with the Elbow on the Rainbow; and lay half turned to the right, her Under-parts inclin-

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ing towards *Arcas*, and the Upper from him; her right Arm and Scepter crossed her Body. At her Feet, on the Clouds, lay some Water-gods and Goddeſſes, as Sub-directors of the Clouds and Dew. Behind her ſtood her Peacock, with its Tail ſo ſpread as ſeemingly to ſerve for a Diadem. *Iris* appeared looking upwards behind her, with an Hand over her Eyes, to ſhade them from the Beams of the Star. *Diana* and *Apollo* ſat behind her. *Juno* and thoſe ſitting beneath her were ſhaded by the driving Clouds above. *Diana*, *Apollo* and others looked ſmiling. *Jupiter* appeared directly in the Light, of equal Height with the Bear. *Juno* was a little lower, and the River-gods and *Arcas* beneath her; he was a Youth of ſmall Size, receiving his Light from the Star above.

Thus the Work concluded with the Deification of the unhappy *Calisto*, a ſecond Time metamorphiſed. It would be troubleſome to relate all the Particulars of it, and needleſs to the Knowing: Wherefore, I ſhall only ſubjoin the general Diſpoſition of the Lights and ſhaded Parts. *Jupiter* and *Arcas* were ſtrongly lighted againſt the Blue of the Sky on the right Side. *Juno*, contrarily, on the left Side, where was the Star, was dark. The foremoſt Water-god, under *Juno*, received a little Light from above, holding his Hand over his Eyes.

Animadverſion.

This Fable clearly ſhews, how beautiful Bodies are polluted by Uncleanneſs; for in a ſhort Time after *Calisto* was delivered of her Son *Arcas*, *Juno* transformed her, as a Punishment of her Unchaſtity, into a She-bear, a Beaſt ſo deformed as to be reckoned among Monſters. The aforeſaid Evil has ſuch direful Effects, that the Fruit or Children of unlawful Love mortally hate their guilty Parents; for Beauty ſtained with Unchaſtity, is of no Account in the Eyes of the Virtuous, and what before created Wonder, is now a Mark of Infamy. *Ovid*, in an elegant and artful Manner, aſſigns *Calisto* a notable Place in the Northern Hemisphere, and ſhews *Juno*'s intreating *Thetis*, that thoſe Stars (according to the Belief of the Heathens) might never reſreſh themſelves in the Sea, in order to portray wonderfully her eternal Shame, as ſurpaſſing the other capital Stars, and having ſuch a Station near the Northern Pole, that, as this Pole or Point of the Axis is above our Horizon, this Star, whatever Courſe it takes,

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can never be out of our Sight, and therefore her Crime be as little out of our Memories.

But a more Christian-like Inference may be, that the polluted Soul, abhorring her Crime, by true Repentance gained a most glorious and shining Aspect, besides a fixed Station, in the Heavens; setting an Example to others like *Mary Magdalen* whose Crimes, thro' Repentance, were not only expiated, but, by an incorruptable Glory, intirely blotted out.

The Truth of this Story, taking off the poetic Mask, is, that *Arcas*, Son of *Jupiter* and the Nymph *Calisto*, taught the *Arcadians* (who pretended to be the most ancient People of the Earth, nay, older than the Moon, as *Plutarch* intimates in his 76th and 92nd *Roman Questions*, boasting to be sprung from the Earth, and therefore made great Account of the Oak, and Beech-trees, and their Fruit, after King *Pelasgus* had taught them to make it their Food, which before was only Herbs and Roots) to till the Ground and sow Corn; which Knowledge he learned of *Triptolemus*, Son of *Ceres*; and afterwards, to make Bread of it; also how to weave woollen Cloths for covering their Bodies; likewise inuring them to many Civilities: In Acknowledgment of which Benefaction, and in Honour to him, they named their Country *Arcadia*, which before was called *Pelasgia*, as *Pausanias*, in his *Arcadia*, testifies.

C H A P. XIV. Description of the inward View of the Temple of Apollo.

WE have before, in treating of *Painter-like Beauty*, described the Outside of this Temple; we shall now, according to Promise, shew the Inside of it, keeping our former Method of writing as if we had really viewed it.

Stepping into the Portico, I saw, over the Door of the Entrance, a carved Lyre; whence I inferred, that this Edifice was sacred to *Apollo*: Going into it, I was transported with the Sight of all the fine Things, so artfully worked and of such rich Materials.

In the middle stood the Figure of the God on an high Pedestal. At the four Angles of this Pedestal sat the four Seasons, each holding an Horn filled with the particular Fruits and Flowers of the Seasons: All these

these were of beautiful, plain, white Marble. The Figure of *Apollo* was naked, crowned with Laurel, and holding a Scepter in its Hand.

The Floor was inlaid with Variety of costly Stones, in the Form of a terrestrial Globe, in the Center whereof stood the aforesaid Figure.

The Arch-work was Azure Blue, but I could not certainly perceive it to be *Mosaic*; it was adorned with the *Seven Planets*, and other Constellations, all in Gold. Near the Windows, between the two Pilasters, were Niches filled with Figures, each representing one of the *Months* of the Year; they had the Form of young Men, and were cut in white flesh-colour'd Marble.

The whole Building consisted also of Marble, but not so fine as that of the Figures; for here and there, under the Niches, in the Mouldings, and about the Windows, it was veiny. In a Basement, running round the Temple, was carv'd a continued Bass-relief; the Figures of it were about four Feet high, and of fine white Stone. The other Inside-division was the same as we have already described it to be without; the undermost Part being composed of the *Ionic Order*, the middlemost, of the *Roman*, and the upper, of the *Corinthian*.

Over the first Cornices appeared *Terms*, instead of Pilasters; these represented the *Hours*, and with their Heads supported the Cupola; they were in the Shape of young Virgins, to the Number of twenty-four: It would be tedious to describe them, and their Badges of Distinction singly; and the rather, since *Cæsar Ripa* has so handsomely done it.

Next, I took notice of the orderly Disposition and Proportion, which was judiciously observed throughout the Building; for *Apollo's* Figure was, as I guessed, eight Feet high; and those about him seven Feet and an half; the young Men, representing the *Months*, were seven Feet; and the *Terms* for the *Hours*, six or six and a half. This Proportion not only seemed so large, but the imagined Height really appear'd to me to be such, without Abatement for Distance, as seen from underneath. Reflecting on this Neatness, I thought it strange for People of Sense, nay, great Masters, to agree, that a large Window should come over a small one, or a Giant be set above a young Child, and how such Things should look becoming. The undermost Bass-reliefs consist of smaller Figures than those in the upper Work, not without Reason; for the Walling wherein they stand, as well as that Figure-work, bear throughout the Building; nevertheless, he, who duly considers the Matter,

ter, and such a Sight, will soon alter his Opinion: For since *Apollo*, or the Sun, is the largest of all created Things, and the Chief of the Universe, observed by the Heathens, by his Quality among irrational Creatures, as the Father of the Four Seasons, he is the *biggest and principal Figure*. The *Four Seasons*, brought forth by him, are *somewhat less*, and the *Months inferior* to them in Bigness, to which the Hours must give way again, because twenty four of them make but one *natural Day*. We ought also to observe, that the *Four Seasons* are of a more composed Countenance: The *Months* represent young Men, *still growing*; and the *Hours* shew nimble Virgins.

Is not this Division very elegant, with respect to Architecture, since every Thing keeps its Relation and Property? A good Architect employs his Thoughts about all those particular Objects, in the Comparison of Halls and Apartments; according to which, a good Master ought to accommodate himself in the Painting of Buildings.

The End of the Eighth Book.





T H E

ART of PAINTING.

B O O K IX.

Of the Painting of CIELINGS, or PLAFONDS.

C H A P. I. *Of Cieling-painting in general.*



M O N G all the Parts of Painting none is so difficult as that of ornamenting Cielings, tho' many think it easy, even more easy than an upright Piece on a Wall or over a Chimney : This is owing to Ignorance, and an Indifference in People what their Cielings are dawb'd with, so as they be but quickly finished, dazzle the Eye and cost little. Formerly they were contented with Foliage slightly painted, for saving Expence, and that in Places of Consequence only ; whereas now, according to the present State of the Painters and Times, they can have other Things for the same Price, and the Painter making no great Matter of it, they lay hold of the Opportunity, causing the whole Cieling to be filled with Histories and Emblems, whether they be suitable or not.

We see, that all Things from small Beginnings improve, and at last come to Perfection, thro' the Industry of judicious Artists : Even so 'tis in Painting ; For I remember to have seen many Cielings with

Figures, Landskips, Sea-fights, Battles, &c. without any foreshortening, as if painted on an upright Wall; and others which were represented from underneath more or less, and yet without foreshortening; as also some, which foreshortened, but had no Point of Sight: Whence 'tis evident, that, without Regard to *Perspective*, such Pieces cannot possibly be brought to the aforesaid Perfection. Now, for Order's Sake, let us examine into the Name of this Branch.

The Word (*Plafond*) is *French*, and signifies a flat or level Superficies, fit to be covered with Boards or Cloth, whereon to paint or plaister such Representations or Ornaments as we think proper, consisting mostly of Histories with flying Figures, Skies with Birds, Flowers, and many other Things: But the true Sense of the Word (*Plafond*) imports, *A Cieling of Halls, Apartments, Temples or Galleries, even all that hangs over-head and is parallel with the Ground.* Such Pieces are called *Optical*, because they must be viewed from an assigned Distance, without which, they unavoidably appear mis-shapen, as we shall hereafter shew.

In the Matter itself we ought to consider, the Nature of a *Plafond*, or Cieling-painting, and wherein it differs from a Wall-painting; as first, in the *Foreshortening* of the Objects, and secondly, in the *Colour*: I speak, with respect to the Objects contained in the one and the other, such as Buildings, Ballustrades, Figures, and other Things occurring in Ordonnances; all which, in an *hanging Picture*, retain their *perfect Heights and Breadths*, shortening in Thickness only; whereas, in *Plafonds, or Cielings*, neither Height, Measure nor Proportion are to be observed; in a word, *every thing foreshortens*, except the Basis and the Cap or Top: What is round remains so, and what is square keeps its Angles, whether in the middle, in Profile, high or low. As for the *Colours*, they doubtless must also differ much from those of hanging Pictures; for they ought to appear more beautiful, not only in the Light, but also in the Shades, I mean, in a clear Light; as we may easily apprehend.

We ought moreover to know, that by means of Optics, or practical Perspective, we can make crooked Things look strait, hollow or rising ones, flat and even, and cause them outwardly to appear what they really are not; as the famous *F. Nicéron*, and others, have plainly demonstrated. Wherefore, we need not wonder, that so few Painters excel in this Branch of the Art, since they are little conversant with the practical Part of Perspective, tho' without it 'tis impossible to execute a good Cieling-piece. It's certain, that many
Painters

Painters are rash enough to undertake such a Piece of Work, and sometimes they happen to perform good Things, (for Laboriousness and daily Practice often contribute much) nevertheless, they do not inquire, whether their Methods be the shortest or longest, commonly chusing that which first offers, drudging without Certainty, and led by meer Chance.

CHAP. II. *Of the usual Difficulties in Cieling-painting.*

FIRST, we are at a great stand, because we cannot use the Life, either in the Nudities or flying Draperies, tho' they be the principal Objects.

Secondly, Because we cannot, without great Trouble, find the true and certain Places of the Figures we introduce; for which Reason, they must mostly be done by guess.

Thirdly, Because we cannot duely view the Work as long as 'tis on the Easel. Whence,

Lastly, It follows, that the Master is always in pain for the Effect of the Painting in being fixed in its Place.

These Difficulties are not a little vexatious, even to one who understands his Business; for 'tis otherwise with those who make more use of their Hands than Heads, that is, who work without Foundation, tho' these ought to be more careful than others: Paint as many Cielings as you please, as long as you do not believe, that there are Grounds and Rules for it, and remain in this Ignorance, you will never surmount the aforesaid Difficulties. The most skilful Master is often at a loss in this Part of Painting. Let us then, in the *first Place*, learn *Perspective*, and what it shews us; since thereby only we may arrive at this laudable Study, which otherwise is impossible.

CHAP. III. *Of foreshortening Objects in Cielings.*

IT is obvious, that the Offskip, in a common Picture, is the Part which retires or goes off from us, lessens and grows faint, and that the Horizon is an utmost Distance limiting our Sight.

Contrary, in Cielings, our Offskip and Boundary of Sight is the Firmament or starry Sky; whereby Objects, the *higher they are, less the more*, even to Insensibility, not only in their Proportions and Neatness, but also in their Colours.

Here we ought to observe, that all Objects, of what Shape or Form soever, *keep their due Breadth, provided they are parallel with the Horizon*: For Instance, place a square Stone, so as to be viewed directly against it, or a Figure in the same Manner. (In *Plate LXI.* we exhibit a square Body.) Here you see, that the Top and Bottom of the said Stone keep their Squares, and that the upper and under Corners of it fall perpendicularly from the Point of Sight; moreover, that, however the said Square is turned, the Top and Body always make a Right-angle, and consequently, the hindermost Extremity is parallel with the foremost. It is the same with *Figures of other Objects*.

Place, for Instance, a Man, on one or other Side of the Piece, standing upright, and the Point of Sight in the Middle; let him be in Profile, and have both his Shoulders of equal Height, and you will then perceive, that the Shoulders, from one to the other, keep their *full Breadth*, and their Figure its *full Thickness* from Top to Toe. Thus we see evidently, that there is *no other Foreshortening than in the Length*; or, to say better, *in the Height*; and the *more the Figures, or other Objects, rise and approach the Point of Sight, the shorter and more mis-shapen they become*; because, in their Breadth, they retain their Measure and Proportion, as before has been said. This is a principal Rule, and ought always to be observed.

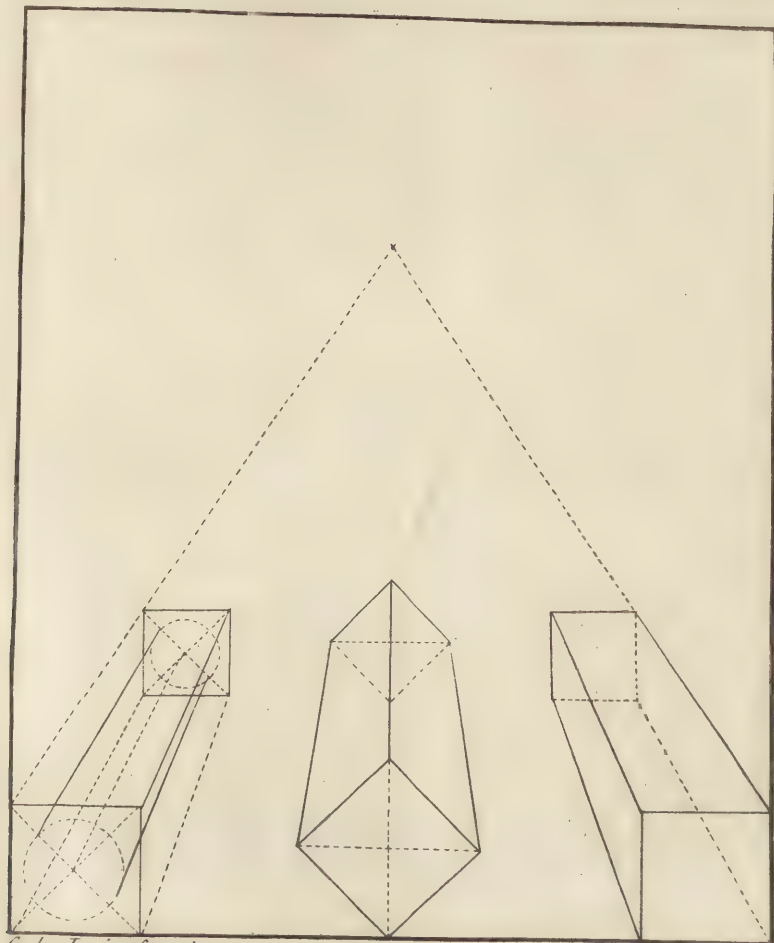
As for *Buildings*, *A. Bossé* gives full Precepts touching them, in the latter Part of his Book of *Perspective*; yet I have Room to say, that when we would place Columns over Columns, for Galleries, we ought to draw a rising Line thro' their Centers, from the Basis or Ground, to the Point of Sight, even thro' each Ballister, and thus find the due Proportion of their Heights, as well as Breadths, by the Help of a Gradation-line.

This, with respect to Proportion, must likewise be observed, in designing Figures, and other Objects, as I shall hereafter shew, by Examples.

This Sort of Painting is not only the most artful, but also the most difficult, as I have before said; because, altho' we understand the Rules and Practice of it, it appears, nevertheless, disagreeable and deformed; which no one can be a Judge of but the Master himself, unless it be put up in its proper Place, and seen at the due Distance.

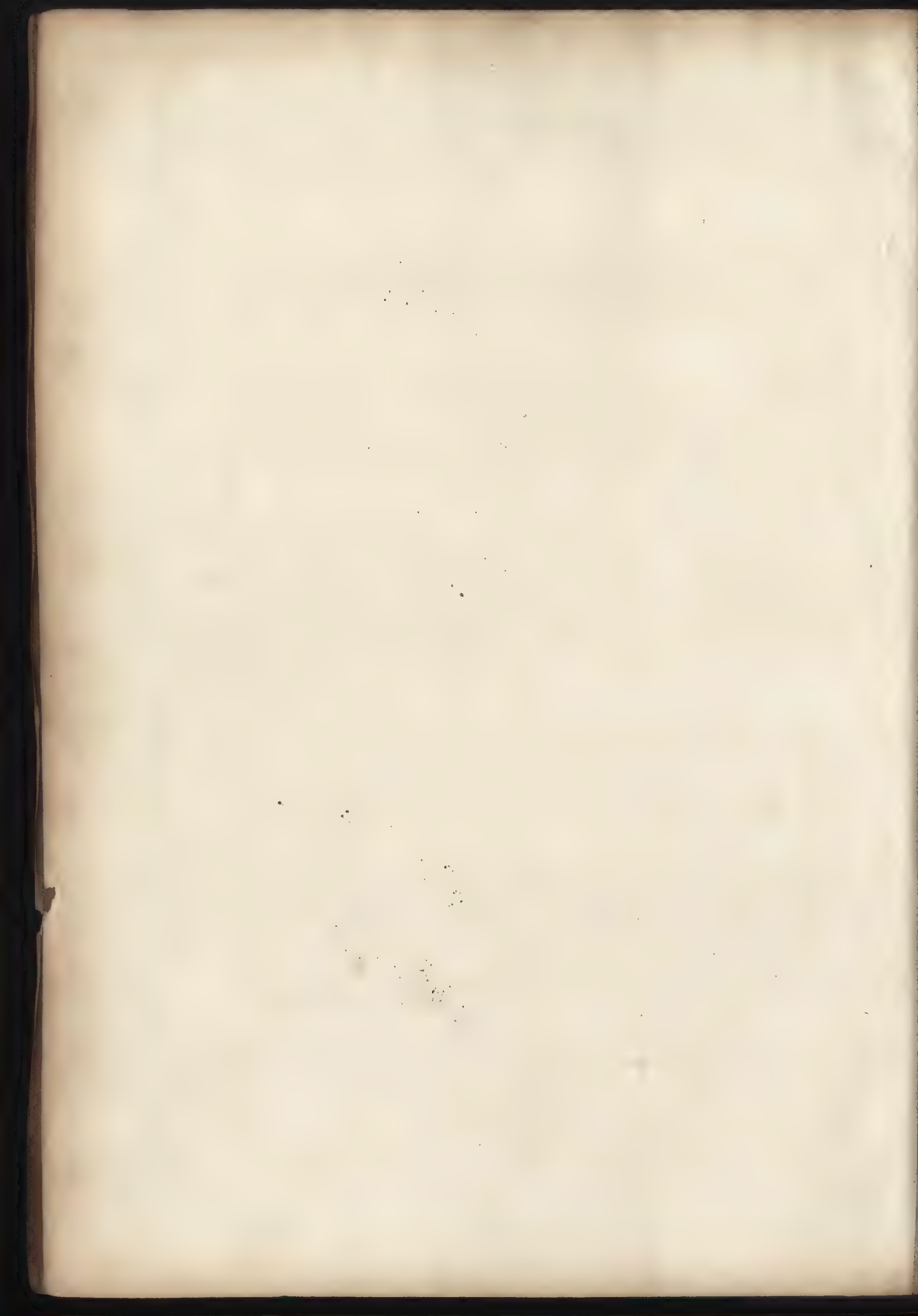
C H A P.

Plate LXI.



G. de Laireffe inv.

I. Carnvitham sculp.



C H A P. IV. *Of the Sizes of Cieling-figures.*

THE Figures; which we paint in Cielings, ought *not to exceed the common Size of a Man*, to wit, six Feet and an half, when they are so low, as to be even with the Cieling; but, being *higher*, and sitting on Clouds, or flying, they must *lessen and go off*, as *Perspective teaches*. Yet, we may represent the *Deities as big as we please*, provided they be not painted with more Strength than other Figures: It even sometimes happens, that when they almost vanish out of Sight, they have yet human Bigness.

Sun-shine is the most proper and agreeable in *Spiritual Representations*.

As for the *Glory of each Deity* in particular, they *keep it* when they appear to *Men*, but when they are represented in *Heaven*, 'tis a *Mixture* of many smaller, producing *one great Shining*: To do this artfully, is not a Matter of the least Consequence; and he is a great Master, who, instead of *dark, thick, and heavy Clouds, like Wool-sacks*, places his Figures on *thin, transparent, and almost insensible Vapours*.

It will not be improper, in this Chapter, to mention something touching *flying Figures* in the Air.

Tho' the Air be seldom without a *Wind*, and this may always be somewhat perceived, it is nevertheless *not advisable to make it appear in Cielings*; because, if the Wind were stirring, the Figures flying before it would seem to be *motionless*; and contrarily, those which are sitting or standing, shew *as much Violence* as the flying ones: For this Reason, no Wind must come into the Piece, but what the *Volubility* of each Figure causes, that we may plainly see by what Motion the Draperies are flung, as also the Places the Figures are going to, or returning from, one gently waving, and the other nimble and swift.

The *different Stuffs* are very proper to this on such Occasions, and they very much conduce to express the Matter; as the *Reflexion of rustling Silk* for *waving Figures*, and which are gently descending; *thin and sleazy Silk*, for *swift and down-flying Figures*, and the most pliant or thick Silk or Stuff, for *sitting, lying, or standing ones*. The Secret
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and Importance of a fine and stirring Cieling-piece lies chiefly herein.

As for the making of the coloured Stuffs of flying Figures, because they cannot be put on the Layman, and therefore not painted after the Life, we cannot lay down any Rules about them: Nothing but a good Conception and natural Judgment, joined to continual Practice and Observation, can bring the Artist to perform it. We must use these Means, and be perfect in them; observing what Stuff is most proper to the Occasion, as we have before intimated.

We ought also to take care, that the *thin Stuffs* be *warm and transparent against the Light*; whereby they cause an agreeable Effect against the faint Sky; likewise, that the *flying Figures never seem to be upright, as if standing, much less to be standing*; but always sitting, kneeling, lying or flying, unless, in the Case of People supposed to be on Cielings or Galleries, who then are either standing, stooping or kneeling, as the Subject requires.

Let me say, that we ought sometimes to make some *Additions* to the Disposition of the general and particular Objects; but with as much Caution as possible, that the Inability of the Artist, and the Deficiency of the Work may not appear.

C H A P. V. *Method for viewing a Cieling-piece on the Easel, as if on the Cieling.*

WE have already observed the Difficulties arising in Cielings, with respect to the Use of the Life, and in laying down Rules subservient to it. Now, had I my Sight, I should certainly find out some; but since this is impracticable without figural Demonstration, and I cannot possibly verbally do it, I shall nevertheless shew some Methods, which, tho' they may seem trifling, have always been of Service to me, and of little Trouble in their Use.

After sketching my Ordonnance on Paper, I fixed it against a low Cieling; then taking a Looking-glass, and sitting under it, I with ease exactly considered every Thing, observing what was wanting in it; and thus I marked and corrected the Faults as much as possibly I could. Next, I drew each Figure, whether naked or cloathed, after the Life, in such Manner as shall hereafter be shewn. Then I dead-colour'd my Piece with such a Light as I thought proper. After this I took the
Look-

Looking-glass again, and held it over my Head, in order to view commodiously the Piece standing behind me, inclining a little backwards on the Easel, as if it were against the Cieling, and casting my Eyes every where, first on the general Design, and then on the particular Parts: This *Examin* I repeated, till by several Corrections I found, that I had brought the Piece to my fancy. Here, be mindful *not to take too near a Distance*, to the end the Glass may take in the *whole Piece*; for which Reason, I sometimes got with the Looking-glass on a Chair or Table, and having my Pallet and Pencils in readiness, and brought my Piece into such forwardness, I finished it without further looking back.

I will now, for the Service of those who may find it useful and necessary, also treat,

CHAP. VI. Of Designing after the Life, for the Use of Cieling-Paintings.

WE must not flatter ourselves, that Cieling-painting can be performed without good Knowledge in *Proportion*, since, as has been said, we cannot conveniently make use of the Life; for, how great soever your Skill may be, you will find Difficulty enough, tho' the Life were before you, to bring it on the Cloth. Nevertheless, to shew that it may be done, and that I have often used the Life, I shall, for the Service of those who are not sparing of Pains, lay down my Manner of doing it.

After I had set the Model, whether of *Man* or *Woman*, on an high Place, according to my Sketch, I sat down on the Floor, with my Back against the Scaffold, with a Looking-glass between my Legs, which I moved and turned about so long, till the Model appeared in it *in such a Manner as I wanted according to my Point of Sight*; and then designing it on Drawing-paper as correct as possible, I painted after this Design without any Trouble.

As for the *Dresses*, I managed them in the same Manner, casting the Garment on the Layman according to my Sketch; I mean, *without flying*, which is a Thing impossible, and depends only on Imagination. I placed then the Layman, thus dress'd, on an high Tressel, and sat down against it in the Manner aforesaid, and made a Design of the Dress; if it was a flying or lying Figure, I made shift with Pack-thread, Wires, or such like Means, as well as I could; sparing for no Trouble,

Trouble, when the Matter was important, and I had a mind to do something fine.

I used the same Method in Designing after *all sorts of Plaisters*, as Faces, Vases, Urns, Ornaments, Capitals, Festoons of Flowers, &c. in order to have them from *underneath*. Thus I mastered the greatest Difficulties occurring in this Study: However, I did not this, before my Cloth was in readiness for it, that I might not mistake; since, notwithstanding all our Care in some Things, especially *upright standing Objects*, we may easily be deceived.

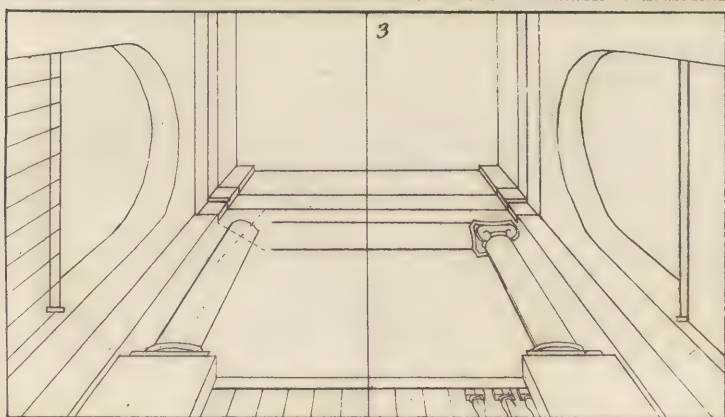
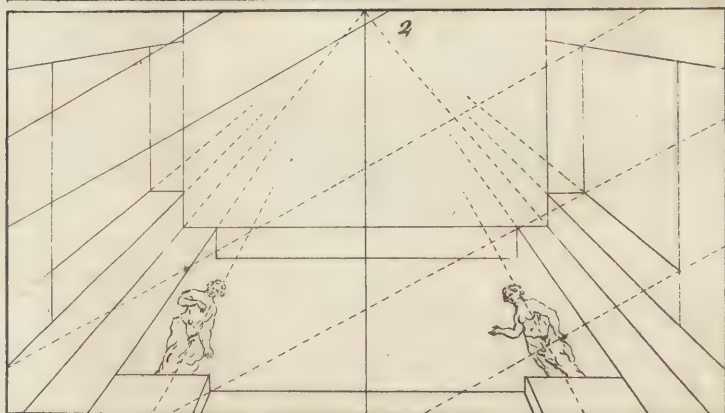
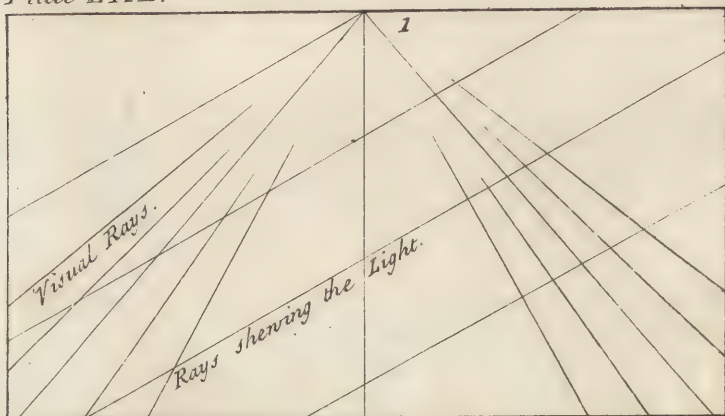
As to the *Preparation of the Cloths* for our Design, as likewise the *Dead-colouring*, in order to finish, and thereby to refresh our Memories, I shall now treat of them.

First, I fix the Point of Sight, either within or without the Piece, as my Place of standing directs: Then I strike, with a chalk'd Thread, from the said Point, as many Lines over my Piece as I find necessary to serve all my upright standing Objects, *viz.* Ballusters, Columns, Pillasters, Figures, &c. which I suppose to be perpendicular: I also strike some Diagonals, or Slope-lines, from that Side of the Piece whence the Light comes, either left or right, parallel and equidistant from each other: These put me in mind how high or low the Light falls on my Objects; if they run parallel with the Base, the Objects are lighted intirely from the Side; if oblique or sloping, as before is said, they lighten a little fronting; and if they fall from on high, from the Point of Sight, the Light comes directly fronting, as is visible in the Examples, Numb. 1, 2, 3, in *Plate LXII*.

I think myself obliged here to propose to the Artist a small Practice of my own Invention, and, in my Opinion, of little Trouble, but great Advantage to Cieling-painters; since we find, that, altho' there are certain Rules, yet they cannot be put in use without the greatest Trouble, Application, and Loss of Time, unless aided by some Practice or other, or by some artful Instrument; like *Astronomy*, which, how demonstrative soever, has its Globe and Astrolabe; *Architecture*, its Plan and Level; *Geometry*, the Oval, Triangle, Square and Compasses; *Mathematics*, Algebra, &c. But, to return to my Invention.

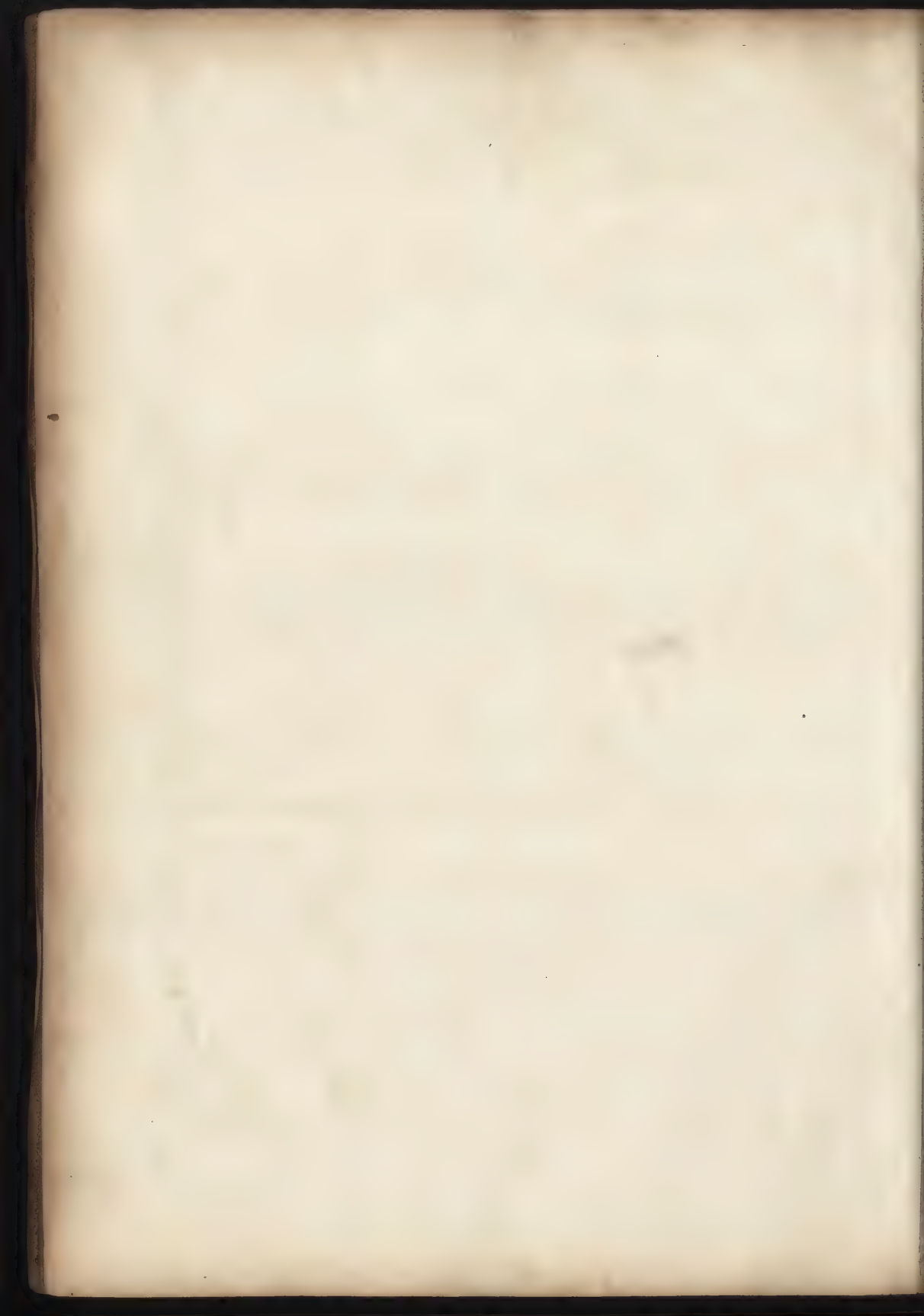
I first mould some Wax-puppets, as we have shewn in the 6th Chapter of *Ordonnance*, as big and as many as I think proper: Next I take as many pointed Wires, some long, others short, whereon to stick the Puppets, and keep them from bending, whether they be made standing, lying, flying or sitting: This being done, I take an oblong wood-
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Plate L.XII.



G. de Laireffe inv.

J. Carnitham sculp.





Platē LXIII.



G. de Laireſſe inv.

J. Carniſham ſculp.

en Trough, lined with Tin, of what Bigness I think proper, and 3 or 4 Fingers deep, for the placing as many Puppets as I please. Into the Corners I put some Pins or Screws to fasten a Cover of Wood or Tin fitting the Trough, and made full of little Holes, wherein to stick the aforesaid wired Puppets, and so as they may turn easily: Then, I fill the Trough with Clay, or kneaded Bran; and thus my Machine is in readines. Now, when I make use of it, I stick my Puppets, bent and turned, according to my Design, on the Wires, and thro' the Holes, into the Clay, where I would have them, one high, another low, one stooping forwards, another leaning back, &c. as the Subject requires; which will then stand immoveable.

My Scheme being in this Forwardness, I lean the whole Machine back on a Table, be the Light left or right, and then slightly design the Figures in the Manner I have shewed with the Lines. I can give the Machine such a Light as I desire, either from a Side, fronting, or from on high, a Common, Sun-shine, or Candle-light.

Now, for perfecting this Sketch, and conveniently painting after it, I set my Layman, with such a Dress as each Figure requires, in the Manner before laid down: And then, my Cloth being ready, I proceed to painting.

I invented this Machine in the Year 1668, and put it in use for about 5 Years, with great Advantage, and with such exact Reflection, that I afterwards had no further Occasion for it, tho' I never used more than 3 or at most 4 Puppets.

Now, the curious Artist must also know what Observations I made in the Use of the Machine.

First, as *Plate LXIII.* shews, I put one Puppet *coming directly down, quite extended*, namely, with Head and Feet both on a Line, and then observed, that there was *not the least Foreshortening*, all the Parts having their full Lengths.

A second Puppet I set *upright*, standing in Profile on one Side of the Point of Sight, and found it *foreshortened in all its Parts*.

A Third I set *flying upwards from behind forwards*, and perceived, that the Members *foreshortened somewhat more than those of the first, and somewhat less than those of the second*.

A Fourth I placed *sitting with its Upper-parts upright, the Thighs parallel, and the Legs like the Upper-parts*; and observed, that when it was quite in Profile, the *Upper-parts and Legs foreshortened, and the Thigh kept its full Length, as it also did when in a Front-position*.

Having made a firm Impression of these Things in my Thoughts, I had no further Occasion for that Method.

We shall now say something,

C H A P. VII. Of the Colouring of flying Figures.

H E R E I N we must observe, that in Cieling-painting 'tis the same as in Landskips. First, we rub in the greatest Light of the Sky, then all Parts about it; next, the highest and most faint Objects, and then the lower and more near ones; and, in case a Ballustrade be represented, it must be the last: The Reason of this I have shewn in treating of the *Dead-colouring of Histories and Landskips*.

Moreover, as in a fine Landskip the *Sky principally governs all Things*, and without it no proper Distance can be given to the Picture, so 'tis the same in a Cieling-piece with Figures flying thro' the Air; for 'tis impossible to make Objects rise, unless they have some Communication with the Air. Nor is it enough for Objects, going off higher or further from us, to be painted fainter and fainter, as in a Drawing or Print, but the Colour must also be shewn; and as the Air is coloured, so must the Objects partake of it; I mean, *in their Shades*; for if the *Air be blue, yellow, or red*, the *Shades* ought likewise to have a *Mixture of Blue, Yellow or Red*.

As to the *Light* of the Objects, we must observe, that of what Colour soever it be, it breaks and *grows darker* as it goes off: Even, were the Air, as I may say, Snow-white, it breaks by Distance or Air interposing; the Red becomes Violet; the Yellow, greenish; and the Violet, Blue. As the Objects go off from us, and approach the Air, they are darkened, White becomes darker, pale Yellow the same; and so on, in other Colours.

Something still remains to be remarked, with respect to *Objects in the Air*, viz. that since the Air communicates Light from all Parts, the broad Shades cannot possibly be so dark as in a Landskip, or other Piece; but contrarily, the dark Touches will be so much the stronger: All that is in Shade ought to be lighter, and seen more plain, yet somewhat less than in the Light. It must be likewise known, that *round Objects* have no Surface, especially on the shaded Side, that is to say, the Out-line against the Sky ought to unite and vanish, not quite
scum-

scumbled away, but made somewhat lighter on the Edge; as we have clearly demonstrated by the Example of a globular Body, Book I. Chap. 6. implying, that such Works in the Air differ from others, to wit, that the *Objects against the Sky are more rounding and going off.*

C H A P. VIII. *General Observations in painting the Cielings of Halls, Galleries, &c.*

TH E first and principal Observation on these Occasions is, that the *Quality and Regularity of the Architecture* be firmly preserved in all its Parts.

The second Observation concerns the *Grandeur of the Architecture*, as being the main Matter. Painting, in this Case, is only to be considered as an Aid, to accomplish it with less Charges; wherefore, such Care must be taken, that the Painter's Designs do not marr those of the Architect, but that both unite in such a Manner as to induce the Eye to take every thing for Truth itself.

By the first Observation, that the Architecture ought to preserve its Regularity, we give to understand, that the Structure of the Room must chiefly be regarded by the Painter, in his Cieling-pieces, so as not to be hurt by *making Openings where they ought not to be*; for it's not allowable to make them every where, as big or little as we please: *The Cieling must remain Cieling.* All that is without the Painting, as the Summers, ought to have their proper Thickneses, and be lasting, and not seem as tumbling, which yet, thro' Heedlessness, sometimes is the Case: For Instance, let us suppose the Cieling to be divided into three Pannels lined with Cloth; one next to the Windows, the second in the middle, over the Chimney, and the third to be next the Wall; that in the middle is between two Summers, one Foot in, and the two Side-ones lie almost flush with the Under-parts of those Summers: Now, if the two Side-cloths be, like the middle one, adorned with Sky, and the Thickness of the Summer (which is one Foot) not painted on the Cloth, the Cieling, on those Sides, is so much weakened, or at least *seems to be so*, and is *heavier in the middle*, contrary to Architecture: Whereas, to make it look natural, and according to Order, the Ponderosity must, in this Case, be on the Sides, and the middle Part lightest, that it may not seem to be falling on our Heads.

Moreover, we ought to observe, that there must be *but one Opening*, and that in the middle; since there is but one Point of Sight, and but one Place of standing to view the Work to Advantage. As for painting the Thickness of the Summer, I only said it to rectify a Mistake often committed, when a Cieling is made *all over open*, and instead of a Covering, nothing is left but a Grate, which cannot be justified: Some think, it may pass for a Lantern, but they are much mistaken; for a Lantern rises, and a Cieling lies flat: Moreover the whole Cieling cannot serve for a Lantern, because of the Windows in front. The principal or *middle Piece* must predominate, and of consequence be *open*, and the *others closed*, I mean, not to have any Sky or living Creatures, but Bas-reliefs, Foliage, Compartments or Flowers, all of such a Colour as suits with the Apartment. This I judge to be the first and principal Care and Study of a good Cieling-painter, before he sets about the Work; for in the Division of a Cieling it is as with a Diamond, the largest and most valuable is set in the middle, and round it, the less and less.

As to the second Observation, that the Art of Painting is aiding to Architecture, and enriches it at less Expence, the Point is plain; wherefore I shall proceed to shew the Reason why the one may spoil the other.

In painting *Divisions*, it often happens that the Summers have not proper Rests to lie on; especially when the Cieling is covered all over (and the Summers hid) with a single Cloth, and left to the Judgment of an ignorant Painter, who then, without Consideration, divides it into 3, 4, 6, 8 or more Pannels, and these parted by painted Summers which do not bear on any thing: Now, to prevent this, you must let each Summer rest on a Discharger, Pilaster or Cartouche, as Architecture teaches: For Instance, were you to divide the two Pannels next the Windows and Wall, each into two Parts, in order to have four Pannels, this would be improper and against Architecture; because of the Flatness over the Window, unless it were compass-headed, and then it would not do without a Cartouche.

If it be asked, whether the *Division* be a Painter's Business? I say, It is, so far as he understands Architecture; otherwise more proper for an Architect; at least may be easily done with his Assistance.

As to the Work, where the Painting may disorder, or be contrary to Architecture, it lies in the Designs, when they do not suit the Building, nor perfectly bear on *Foundations*, or have their proper *Weight*: By the *Foundation of the Painting* I mean, the Apartment; and

and, by the *Weight of the Design*, that what the Painter intends to exhibit in his Cieling-piece be not too heavy, and seem to press down the Under-parts. The better to clear my Meaning, I will suppose a Room to be 20 Feet square: Now, if a second Depth, or upper Room, were to be represented, the Piers, Columns, Doors, and Windows thereof must needs accord with those of the under Room, and bear upon them: And, in the next Place, the Course of the *Orders* ought exactly to be observed, as Architecture teaches, that is to say, the *heaviest must be undermost*; first, the *Tuscan*, next, the *Doric*, then, the *Ionic*, next, the *Roman*, and lastly, the *Corinthian*, and so upwards lighter and lighter; which I think is seldom observed; and the Reason is, because the Figures are sometimes represented *bigger than the Life*; which necessitates the Artist to proportion his By-works accordingly: An unpardonable Error, and not at any Rate to be justified! But I shall say more of this on another Occasion, and now pursue our Purpose in Cielings. A principal Point is, that the *Work rise, and that its Force unite with the Life*; that is, that the Objects in the lowest Parts be not painted stronger than the fixed Work, as Compartments, Bas-reliefs, and other Ornaments, which, not being foreshortened, receive their Light thro' the Windows. Now it may be asked, whether, in case we were to represent an Apartment *above*, with the same Light as *below*, the Force of Light and Shade must not be the same? And, I say, it ought not; because of the great Difference between them; as we may easily suppose, in two Columns set over each other, receiving their Light from one Front, the one from the undermost, and the other from the uppermost Windows: Here, the upper Base must have no more Force than the under Capital; for, were it otherwise, it would *seem to be nearer*; it would also *not rise*, and consequently *overpower the Life*. 'Tis here, as in a fine Landskip; where the Fore-ground has the greatest Force, and the second and third are less and fainter in Proportion as they go off. It is the same with *flying Figures*; for the Light weakens by their Rising, and the Shades become, as well as in a Room, by the surrounding Air, weaker and fainter: But the Touches and Shades keep their Force.

We have observed what is necessary to the Stability and Regularity of the Architecture, with respect to Painting, so that both may seem to be one Body; as we shall exemplify by the following Fable out of *Ovid*, proposed here as a painter-like Simile.

Salmacis and *Hermaphroditus*, two accomplish'd and agreeable young People, I introduce, representing *Architecture* and *Painting*.
Salmacis,

Salmacis, meeting *Hermaphroditus*, and imagining her Happiness lay in the Possession of so beautiful an Object, falls in love with him; but, finding a Repulse, she invokes the Aid of the Gods, and thereby obtains her earnest Suit. The young Man, not daring to resist the Will of Heaven, gives up the Cause, and is, by *Mercury*, (whom we must observe here to be *Optics*) joined to her, and thus of two Bodies is made one. Further Applications are needless, since the Simile sufficiently explains itself.

Now, to continue our Subject, the following Observables are, at the Beginning of the Work, chiefly necessary.

1. The Condition of the Place.
2. The Quality, Office, and Inclination of the Owner, and what Subjects are proper thereto, whether Histories, Fables, &c.
3. The Disposition of the Subjects.
4. How the Subject is to be divided.

First, By the Condition of the Place, I mean, the Light of the Room, and in what manner it takes the Cieling; also, into how many Pannels the Architect has divided the Cieling, and which is the Principal, that we may adapt our Thoughts thereto, in the Disposition of the Representations, as well as in the Execution of them.

Secondly, By the Quality, &c. of the Owner, we must understand, whether he be a Divine or Lawyer, Philosopher or Artisan; and whether he incline to spiritual or moral, general or particular Representations; that is, such as relate to him or his Family in particular, or generally to any who may live in the House after his Decease; according to which Information we ought to chuse Subjects suitable.

Thirdly, How the Subjects ought to be disposed; namely, what must be placed above in the Air, wherein, as is said, lies the Soul of a Room-painting, and what below as touching the Body of it: This we divide into *Spiritual and Moral*; *Spiritual*, all that is governed by Heaven, and *Moral*, every thing that is directed by our Judgment.

Fourthly, How the Subject is to be divided: Here, the principal Piece in the middle, must shew either the Cause or Rise of the Story, or the Effect of it; the next to it must exhibit the Matter itself, and that further off, an Appendix to or Inference from it. But, to make this Point plainer, I shall give an Example.

In the middle Pannel, I place *Solomon before the Ark of the Covenant*, praying to God for Wisdom, and on each Side, I represent, surrounded with a Glory, the Gifts which God bestows on him; as Wisdom and Riches flowing down. And in the lesser Pannels, I exhibit, in Bas-relief,

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the corporeal Virtues. On this Foot, we may handle any Thing or Subject whatsoever; and by having due Regard to the aforesaid four Particulars, and well executing them, such a Representation will certainly please every one, even Envy itself.

Hence, we may sufficiently perceive, how orderly we must manage: Wherefore 'tis no Wonder, that so few excel in Cieling-painting, tho' it have Rules as well as other Studies; but if these be not duely observed, we cannot gain the Point. He who sets up for a good Master, must shew that he understands his Art.

If I am asked, whether I think *Correggio, Cortona, Poussin*, and others, who performed Wonders in this Branch, have always so punctually followed the Rules, and so nicely regarded all the Observations here laid down according to my Apprehension? I answer, that it would have been better if they had done it; or else what I say, must, as I have shewed in a foregoing Chap. be owing to the Machine with Puppets, which I made use of for 4 or 5 Years, and afterwards laid aside; for, we ought first to have a thorough Knowledge of a Thing, and then demonstrate it. But I am further of Opinion, that had the great Masters perfectly known the prescribed Rules, we should not find such great Mistakes in their Works as some now think there are. Nevertheless it's most certain that none are qualified for this Judgment, but those who have made it their Practice; for he who understands the Rules, and retains them in Memory, can always judge whether they be observed, or not, tho' not able to do it himself: Yet they who work only by Guess, and know nothing of Grounds and Rules, are more pardonable than those who are acquainted with them, and do not use them; tho' both blame-worthy, the one for his Carelessness and Neglect of Learning, and the other for his Knowledge and Neglect of using it.

I am very sensible, that some will make little Account of many Things by me delivered *as necessary*; but I am in no Pain for that, if I can but give Satisfaction to a curious Reader.

I must own, that, in my juvenile Years, I dawb'd some Cielings, but never flatter'd myself that I understood the Art so as I ought; because I was then ignorant that there were any certain Grounds and Rules. Nevertheless, I afterwards attained them, by sometimes hearing others discourse about them, and by the Rules of *Perspective*, and by my own indefatigable Application to so noble a Study; inso-much, that at last I could sketch a large and grand Composition with
more:

more Certainty and less Trouble than formerly a little one. I must, on this Occasion, relate what Course I took.

I had, in my Room, a little juttty Closet; and, when I was to make an Ordonnance, pinn'd my Paper against the upper Part of it, and, having a Candle in one Hand, and a Crayon in the other, I laid myself on my Back, and scratch'd my Thoughts on the Paper. This I found to be a good Method, for preventing Mistakes; I mean, in the Sketch. Now, for the Painting it, I also did it against the Cieling; yet not after such a slight Scratch: For, having made my Sketch, I took out of the Prints of *Vovet* and others, such Actions and Postures as were proper; altering them either in the Faces, Hands, or Folds of Draperies, more or less, by Guess, as well as I could. Thus I made shift; yet *all was done against the Cieling*: Whereby you may judge, what Trouble I had, as well in finding Things, as afterwards in executing them; which really was double Work. But, when better informed, I sat commodiously at my Easel. He who proceeds with Certainty has a great Advantage above others.

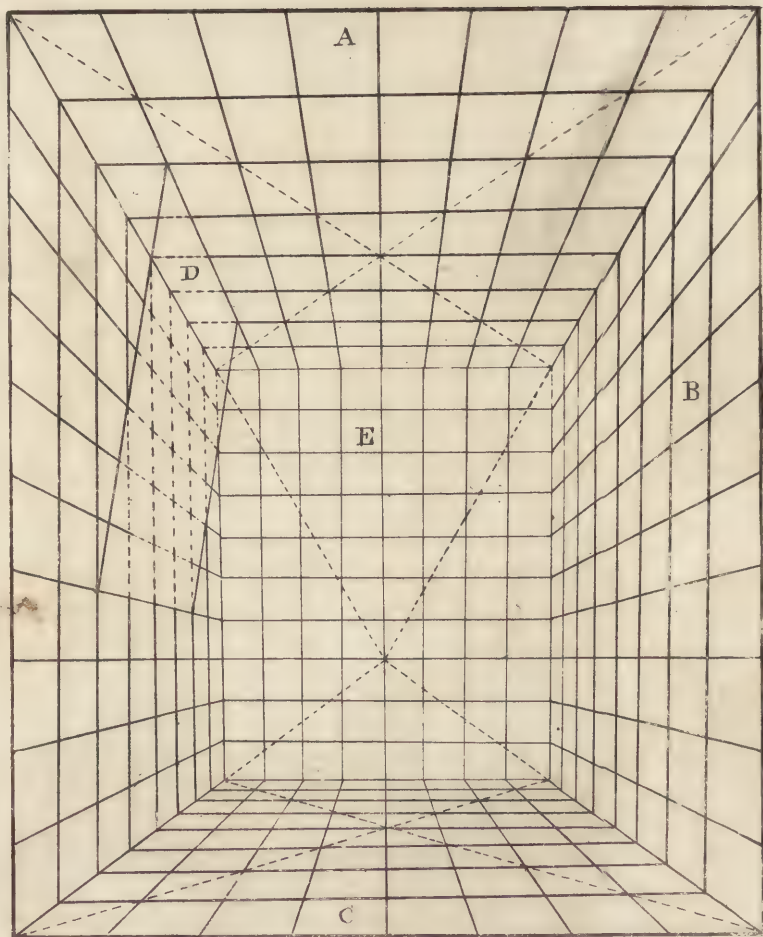
C H A P. IX. *Method for drawing foreshortened Buildings, Figures, Trees, &c. after the Life.*

SINCE it commonly happens, on Nature's denying her favourable Assistance, that we have Recourse to our Wits, for Means to supply the Defect; it was even my Case in Cieling-painting. After having given myself much Trouble to no Purpose, and taken useless Pains, in order to design every thing after the Life, I at last found out the following Method, which has made me full Amends. 'Tis very profitable in all Pieces with low Horizons, as you will perceive in the Use.

I suppose then, for Instance, that I am to make a Design of the Stadt-house at *Amsterdam* ('tis no matter if it were thrice its present Height) and this without looking up. I chuse a Station or Distance of eight Feet, more or less, from the Building, as Occasion requires. Then, I take a Convex Looking-glass, of about a Foot Diameter (to be bought at the *Nuremberg* Toy-shops) and place it against the Inside of my Drawing-board, or Porto-folio: I contrive it in such Manner, that it may either stand upright, or leaning back, according as I would see Things either from beneath, or higher. Thus I approach with
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Plate LXIV.



G. de Laineise inv.

J. Carwitham sculp.

the open Porto-folio, and my Back towards the Object, till the Building, Tree, &c. appear as I would have it, and then design it from the Looking-glass, on white or blue Paper.

This Method is very convenient for drawing all Sorts of large Works in narrow Places or Streets; even, a View of twenty or thirty Houses. 'Tis also useful to Landskip-painters in their Country Views: They may take whole Tracts of Land, with Towns and Villages, Waters, Woods, Hills, and Sea, from East to West, without moving either Head or Eyes. 'Tis likewise proper for those who are ignorant of *Perspective*.

We must here also shew a Method for representing all Sorts of *foreshortned flat-faced Ordonnances*, whether Pictures, Hangings, or Bas-reliefs, against Walls, Cielings, or any where else, either standing, hanging, or lying, and that with Certainty, according to *Perspective*. These are Things which Painters often meet with, in exhibiting Rooms, Galleries, Gardens, and other Places; and the Method for doing it, tho' not attended with Difficulty, yet, sometimes puzzles those who neglect it.

I have therefore chosen the Example in *Plate LXIV.* which is the Foundation of all *Fore-shortnings*, as well of Apartments as Cielings; and the Performance is as follows. Having made the Scheme of a Room in *Perspective*, I divide the Height and Width of the Side-Wall (where I would have Hangings or Representations of Pictures) into a certain Number of diminishing Feet, fetching the Cross-lines from the Point of Sight, and the Perpendiculars from the Plan or Scale.

Now, in this Example, we perceive *four principal Fore-shortnings*; For A is the Cieling, B a Side-wall, C the Floor, D a loose Picture hanging forwards; all four proceeding, after one and the same Manner, from the Point of Sight, as the middle Part E shews, which is divided into Squares. To say more, would be useless and tedious to those who are in the least conversant with this Art.

CHAP. X. *Of the Harmony and Union of Colours in Cieling-pieces.*

ALTHO' in the Chapter touching the *Deities* and their Qualities, we shall treat of the Colours proper to them, we must, on this
 No. 20. 3 N Occasion,

Occasion, say something previous, and shew, how the Colours ought to be placed and handled, in order to create a perfect Harmony.

You must not herein, by any means, be known by flaring, strong, and glittering Colours. I am of Opinion, that on this Occasion nothing suits better than the *Union of the Colours*; because it is agreeable to the Eye, causes a fine Relief, and contains something uncommon, even supernatural. And when I pretend here, that, in Cieling-pieces, you ought to use tender and weak Colours (even were they mostly fetch'd from White) I do not contradict my Assertion in a former Chapter, to wit, that particular Colours are assigned to the Deities, according to the Nature and Meaning of each, as Red, Purple, Yellow, Blue, Green, &c. and even to be known by them without their usual Tokens of Distinction, as *Phæbus* with the Sun, *Diana* with the Moon, *Mercury* with his Caduceus, *Ceres* with her Ears of Corn, *Jupiter* with the Eagle, *Juno* with the Peacock, *Momus* with his Fool's-cap and Bauble, &c. They who can give their Pieces such an Expression are principally commendable, and the Painting must look well: Nevertheless, I do not hereby confine the Lightness and Darkness of the Colours, whether they differ little or much from each other, or whether they ought to be almost all White or Light; since the Colours may be beautiful, be they ever so light. Even, were a Cieling-piece to consist only of White and Black, Light and Shade, it would have no less *Decorum*, nor be less valuable. I think it, in this Case, to be much like a Print, which, tho' consisting only of White and Black, has yet its Harmony and *Decorum*, when Light and Shade are well disposed against each other; and still more with the Addition of proper Colours, and those thinly and transparently managed, whereby it gets the Property of a Picture.

As the principal Goodness of a Cieling-piece lies in an artful Disposition of the Figures above each other, so 'tis of no less Consequence, that the Colours be well adapted thereto.

I will now give an Instance, in two Pieces, differing from each other in Light and Shade. The one has three, and the other two Depths. The former has its undermost Depth strongly set off in Colour against the second, which is a little dark; and the third is light against the dark Blue of the Sky. In the latter, (which I think the best on account of *Decorum*) the uppermost Group is dark against a light blue Sky; and the undermost, by the Force of Light, set off against the uppermost. Even, were we thus to dispose three or more Grounds or Groups over each other, it would look very decorous; and each
Deity

Deity would nevertheless keep its proper Colours, yet less in Force, in Proportion to the Distance: For when the uppermost Group is set off against the light Sky, it causes a wonderful Go-off; and the Reason proceeds from the Sky's seeming to be infinitely higher; which contrarywise cannot be effected.

If it be objected, that supposing one of the principal Figures in the uppermost Group, ought, according to its Dignity and the Reasons laid down in the suiting of Colours, to have a *white Dress*, and therefore the aforesaid Position will be overthrown: I deny it; for it may be helped, by disposing some dark Clouds behind, which will preserve *that Garment* in its Force, and make it have a pleasing Harmony with the rest of the Work. In the Disposition of Objects, over, near, and behind each other, we have more largely handled this Point, and shewed its Truth and *Decorum*: For, Dark against Light cannot advance with so much Force as the Light may against the Dark; because the Light has greater Strength in itself. However, to put an End to a Point of so great a Latitude, which by Discourse cannot be fully demonstrated, I shall conclude it with the great *Junius*, who, in his third Book of the Art of Painting, says,

*Thus we see, that Artists, in their Works, create Shades or Depths, to the end that the Parts to come out may approach with more Force, and seem to meet the Eye of the Beholder, even without the Picture. Let two parallel Lines, says Longinus, * be drawn upon a Cloth, with light and dark Colours; the Brightness of the Light will soonest strike the Eye, and seem to be nearest. And, a little further, quoting Johannes Grammaticus, he says, † If we paint a Board with White and Black, the White will always seem to be nearer, and the Black further off. Therefore, continues the same Author, in his Observation on this Point, the Painters also make use of blackish or darkish-brown Colours, when they are to represent the deep Hollow of a Well, Cistern, Ditch, bottomless Pit, or the like. But when, on the contrary, they will make any thing come out, as, the Breasts of a Woman, an Hand held out, or the Feet of a leaping or running Horse, they lay, on both the Sides, a sufficient Shade of black and brown Colours, in order that these Parts may, by the neighbouring Darkness, be flung off from the Picture with a lively Force.*

* De Sublim. Orat. 15. † In Lib. 1. Meteorol. Arist.

CHAP. XI. *Of the Deities in sacred and profane History, and Fables; and, first, of the Difference between a sacred and profane Representation.*

HAVING done with treating of Cieling-pieces, I thought it improper to end this Book, and make a new one of the following Chapters; because the Matter has such a Connexion, that we can scarce think of the one, without falling presently on the other.

It's certain, that in common Pictures the Deities, Ghosts, Demigods, Angels, Virtues, and other Powers may likewise be introduced, nay, are even inseparable Adjuncts: But into Cieling-pieces, where the Upper-part is the Sky, they must of Necessity come; because the major Part of such Representations relate either to their Persons, Qualities or Virtues.

Now, duely to execute this Representation of the Deities, the Artist ought chiefly to be acquainted with the *sacred and profane Stories*, as well as with the *poetical Fictions*, that he may learn from them the particular Occurrences and Properties peculiar to each Person and Rank of the Deities or Upper-powers, and represent them accordingly; for altho' *Imagination* must, in this Point, lend great Assistance, yet it's not safe for every Man to rely intirely thereon, lest he should be deceived; like the Man, whose Neighbour dreaming, that in a certain Place was hidden great Treasure, and awaking and going thither, found it, by digging, and carried it home; he, on this good Luck, laid himself down on an Heap of Poppies, in hopes of the same Happiness; but after a long Sleep he awaked without any advantageous Intimation from his Dream; contrarily, found his Pocket pick'd, and thus at once was bereft of his Hopes and the Money he before had in Possession. This Simile is too plain to need nearer Application.

A judicious Master must certainly be well exercised in the Knowledge of the *true Conditions* of the Things he is to handle, that he may not be thought an Ignorant; for the Truth cannot be hidden with respect to the Inventor. Wherefore you ought to take heed of mixing this Truth with false Things, especially in sacred Stories, or spiritual Representations; since there is so great a Contrariety between them, that they cannot be joined, unless to shew the Disagreement:

I say,

I say, they cannot possibly be joined in order to express a *single Meaning*, but will rather serve to confound, weaken and mistake it, except they be separately disposed, the *spiritual above*, in Heaven, and the *worldly below*, on the Earth. I speak with respect to Emblems: For there is a great Disparity between *Pallas and the Wisdom of God*, since the latter cannot be attributed to any Person, and much less represented on Earth. The same may be said of *Fanus and Providence*. The *heavenly and civil Justice* are also very unlike. We must therefore note, that the whole Iconology or Science of the heathenish Figures, tho' formerly accounted heavenly, has now no relation to the Soul, but to the moral Virtues and Merits of Men.

Let us then inquire, with Reverence, what are *Christian Emblems*, and what, *profane or Heathenish*; using in *spiritual Representations* nothing but what is pure and heavenly, and in the *worldly*, all that's proper to them, in order to gain the Esteem both of religious and worldly Persons.

A Passage in Scripture mentions the driving *Lucifer* and his Companions out of Heaven: Whence we may plainly conclude, that those Monsters afterwards fell to the Share of the Heathens, as no longer pertaining to the Saints. But we do not find, after that Time, any more such unruly Spirits were expelled Heaven; wherefore we are not allowed to represent more such Instances. But in the Case of Men seen to battle the true Faith, Things may be accompanied and represented with heathenish Emblems; because, as is said, the Heathens gave themselves up to the Devil; the better by that means to express their Error, and shew the Truth, thus also driving them out of Heaven.

It is, upon Occasion, likewise not improper or disagreeing with the *Pharisees or Hypocrites*; but has a greater Weight in fictitious Stories or Parables. Nor can we, without Offence, introduce other Emblems than Christian-like, when they only tend to incite to Salvation. In which Case we may represent Angels or Spirits, to keep those Hypocrites out of Heaven.

In true *profane Histories*, as the *Roman, Grecian* and others, this Management would be improper, but we may lawfully use *hieroglyphic and other Characters*; of which there is an Infinity; for Instance, by a religious Person, a white Garment, or an Offering-cup; by a cruel one, a Tyger's Skin or Dragon, either on his Helmet or Shield. It would be preposterous to place a *Vestal Virgin* by *Numa Pompilius*, in
order

order to shew his Religiousness; or *Achilles* by *Alexander*, to express his Valour, or an *Hercules* by *Milo*: And still more ridiculous to set an *Hercules* by *Hercules*, to portray Strength; or a Fool by *Momus*, to exhibit Folly. It would, I say, be very ridiculous to explain *Ovid* by Emblems, seeing he gives us nothing but Emblems. This would be a seeking Light with Light, or enlightening Darknes with dark Clouds. We want not another Sun for expressing the Sun's Light. But these Representations and By-works must only tend to the exhibiting *invisible Things by visible Objects*.

The more *noble and lofty* the Things we are to represent, the more valuable ought to be the Emblems we chuse for them; for Instance, in expressing the *Nature and Quality of the Deities*, we use young and chaste Virginity, a State in all Ages accounted the most rare and valuable: But in representing the *Passions of Men*, we make use of Beasts, or else inanimate Characters and Objects; for being of a lower Rank than the Deities, they must also bear lesser Objects.

If now it should be objected, because I represent *Eternity* by a Serpent, and the *Purity of the Deities* by a Lamb, that this is contradictory to my own Position; I believe, with respect to the former, that any Person will be of my Mind, on a fair Consultation of the most ancient heathenish Representation of it; and as to the latter, Scripture, and chiefly the Representation of *St. John*, in many Passages, exhibits the Person of *Christ* in the Form of a Lamb, and as the *Lamb of God*. Now, since all this has an hieroglyphic Meaning, why should not I be allowed to fetch my emblematical Thoughts from so pure and rich a Fountain of Wisdom? Thus I deport myself with respect to other such Objects, which represent some Quality of the Deity: But those of later Invention, I endeavour, in this Case, to avoid as much as possible.

Moreover, Scripture, in many Places, delivers itself in hieroglyphic Terms; comparing *Anger* to a Bear bereft of his Cubs, *Meekness*, to a Lamb, *Innocence*, to a Dove, *Subtilty*, to a Serpent, &c.

C H A P. XII. *Disquisition touching the Representation of the Trinity.*

MANY will think this Subject beyond the Reach of what we have hitherto handled, and inconsistent with Art: But I am of a contrary Opinion; for a tender-hearted Artist has, on Account of the many Differences among Christians, Reason to be in Concern for this Point, since so many Occurrences offer in Scripture, where the Almighty is either acting in some Form about Mankind, or is passing by as a Glory to make his Presence known.

The greatest Part of *Christendom* (*Holland, England, and a Part of Germany* excepted) allow, with one Accord, the Representation of the Persons in the Trinity; as first, *God the Father*, in the Shape of an old Man with a long grey Beard and Hair: Secondly, *Jesus Christ*, as he appeared in his Humanity: And Thirdly, *God the Holy Ghost*, in the Shape of a Dove, in which Shape he descended on *Jesus Christ*, at the Time of his Baptism.

Now if, according to the Letter of Scripture, I were to represent *Adam* and *Eve*, I find it necessary to exhibit the Creator of the World and Maker of *Adam*, in a visible Shape, since it is written, that he made *Adam* of the Dust of the Ground, and breath'd into him the Breath of Life: Now he, who is to *make something*, or *breathe in something*, must, humanly speaking, have both Hands and Mouth.

As Scripture also commonly shews us an apprehensive Quality of the Almighty, why should I be more culpable for representing him under the same, than under that of a Triangle surrounded with a Glory, and containing some *Hebrew* Letters? Yet our Divines are of Opinion, that this last is allowable, but not the former. Is not then the one a *Figure* as well as the other? Or do the *Jewish* Characters, or the inanimate Shape of a Triangle make any Alteration?

Besides these Reasons, does not a Picture tend as well to Instruction, as a well-digested Speech, wherein the Orator, in order to be understood, is obliged to use a *figural* Way of Expression, by Parables? or as a Writing, wherein we find the same Method for understanding it? Since the Aim of both is, by the Perception of the Hearers, to make their Discourses have an Impression on their Minds. Even the Writing, containing the Matter, does it not consist of *Letter-figures*, which, by

by a certain Method of understanding, we comprehend? For it is not the Matter itself.

I think, that the learned World and Artists represent the first Person of the Trinity rather in the Shape of a Man, than of any other Creature, on good Reasons; for we learn from Scripture, that God created and made Man in his *own Image*; and from the ancient Fathers, that *Man is an Epitome of all that God created*; who is therefore called *the little World*: Some even call Man *the Master-piece of God*. We ought therefore, if we will take some Likeness from the Creatures, to express the Almighty by the *most perfect Idea to be found*, in order to exhibit his Perfection, and thus to make the Copy, in the best Manner, like the Original: And the more, as Scripture, in several Places, makes mention of the *Head, Eyes, Ears, Mouth, Lips, Arms, Feet, Hands, and other Members of God*: Which Things must not be understood in a carnal and literal Sense (according to the Opinions of some ignorant People, who imagine God, in his Nature, to be like a Man; that he sits in Heaven on a Throne, according to a Passage in *Isaiah*, — *The Heaven is my Throne, and the Earth is my Footstool*. — And as in another Place the same Prophet says — *I saw the Lord sitting on an high Throne, and lifted up* —) but in a figural and spiritual Sense: I think then, that a Painter has no nearer Expressions, in such Representations where God himself is acting, than to exhibit his Figure in an human Shape, as best agreeing with those Likenesses. We paint him aged, in order to shew his Majesty and Wisdom, which are more to be found in Old Age than Youth; and with a Scepter and Globe, and a Circle of Stars about his Head, to shew his Omnipotence both in Heaven and on Earth. But *Roman-catholicks* daily make Additions.

If the Scripture represent his Godly Person under a mysterious Sense, why may not the Artist be allowed to do the same? Do we not read in the *Revelation* what is mentioned of God in an human Shape? Is it not plain enough? Or must it be objected, that this Discription is Apocryphal? But granting it, the *Relation, nevertheless, is not accounted Heathenish*. Any Doubt, which might arise from it, does not affect the Point, with respect to *Shapes*. In another Place we find, that the High-Priest hid himself, that he might not behold the Lord: But the Lord put a *Finger* on his Eyes, till he was past by. How can I represent that Passage, *without a Body*? Or is it no Fact? The Prophet *Isaiah* says; *Behold the Name of the Lord comes from far, his Lips are full of Indignation, and his Tongue as a devouring Fire*.

Fire. Now, to make this known to a Person who cannot read, and is deaf, Is it not more easy to do it by a Representation, than by Signs? Are we to make only a Mouth sending forth a Flame? Is this so proper for such a Man's Apprehension, as a whole Figure? Moreover, is not a Mouth a Likeness and a Figure, as well as a whole Image? What then are they pretending, who allow one Part of the Crime, and not the Whole? If it be a Crime, let it be intirely forbidden; and if good, or at least sufferable, intirely allowed, and performed. Nevertheless, we must *not bow before these Things, much less worship them, but the true God only, who is thereby meant.* Can we observe a Sacrifice otherwise? Is not that a mysterious Representation, or, in better Terms, a figural Demonstration, when it is said — *The Sacrifice was burning upon the Altar, and the Children of God were bowing before it, praying, beseeching, and giving Thanks in all Submission?*

Scripture, in several Places, speaks of the appearing of God to Men, either really by the Ministry of Angels, or in a Vision by Dreams, or by Extasies. There is so fine a Description of God, under the Shape of an old Man, in the seventh Chapter of *Daniel*, that no Artist can better represent it. The same Scripture also mentions several Appearances of Angels in human Shapes: For which Reason, *the Church*, in the second Council of *Nice*, made no Difficulty in allowing Artists to do it; and chiefly Painters, to represent God the Father as a kind, loving old Man, and the Angels in an human Shape.

It seems also, that a Painter has the Privilege to paint and represent inanimate Things as living, according to the *Ideas* which Scripture affords him: And the Spectator must not be offended, when, in some Pictures, he finds sacred Subjects attended with poetical Fictions; for their better Explanation; on a Supposition the latter be impious. Are not the *Psalms* of David, *Solomon's Song*, *the Book of Job*, and *the Revelation of St. John the Divine*, all delivered under Poetic Figures? Not to speak of the Parables besides mentioned in Scripture.

Painters therefore are not blame-worthy, for bringing in something that is heathenish, *in order to clear the Matter*; and especially if the Fact happened in an heathenish Country. Thus the great *Raphael*, in his *Passage of the Children of Israel over Jordan*, has represented the River under an human Shape, violently turning the Water back towards its Source.

As Scripture often lays down such and the like Things under some *figural Descriptions*, it gives Painters full Liberty to do the same; since, in order to accommodate itself to the weak Apprehensions of

Men; it usually delivers many of the greatest Myſteries under Figures and Parables; as it ſpeaks of the Rivers, in *Pſalm* xcvi. 4.

Pouſſin alſo made no Scruple, in his Picture of *the finding of Moſes*, to exhibit the River *Nile*, by an human Figure. But there were Calumniators in his Time as well as there are now. He was charged with Atheiſm, for mixing Truth with Lyes, and having no more Regard for either, than to treat them alike. Yet, if we look nearer into this Matter, we ſhall be convinced, that the learned Painter was not in the leaſt tinctured with Atheiſm. Did it not happen in heatheniſh *Egypt*? Was not *Pharaoh's* Daughter preſent? Did ſhe believe the Truth, which was only manifeſted to *Iſrael*? Certainly ſhe did not. Since therefore the Faſt lay in an heatheniſh Country, and was done in the Preſence of but two *Hebrew* Women, the others being *Ethnicks*, this great Artiſt has not trespaſſed either againſt the Chriſtian Faith, or againſt the Art.

And altho', at the firſt View, a well-grounded Objection may be, that with Things which relate to Religion, no falſe Gods or Deities, worſhipp'd by the Heathens, ought to be mixed; and that it is ſufficient for a Painter to repreſent a River in its natural Courſe, and not in an human Form: Yet the Objection is eaſily answered; for Scripture repreſents the *Waters*, and the *Noiſe of Rivers*, under an human Form; as in *Pſalm* xcvi. where it is ſaid, that *they clapp'd their Hands and were joyful*. Moreover, the *Ægyptians* never worſhipp'd the Rivers, but the Crocodiles living in them; and *Iſis*, under the Shape of a Cow, as *Ovid*, and other Writers teſtify.

Since then Scripture makes uſe of allegorical Speeches, a Painter may alſo exhibit his Subject under *ſymbolical and perceptible Likeneſſes*, in order to be the more intelligible to the Spectator, without Fear that his Work will miſlead faithful Chriſtians, or ſtrengthen heatheniſh Superſtition; for a Painter, who has no other Language to expreſs himſelf by, but Figures, ought to make uſe of them, if he would be underſtood.

Rubens, who of all the Painters handled thoſe ſymbolical Figures in the moſt agreeable and learned Manner (as we may particularly obſerve in *the Cardinal Infant's Entry into Antwerp*, and in the Paintings of the *Luxemburgh-Gallery*) is taxed by ſome with mixing, in thoſe Compoſitions, Truth with Fictions: But how eaſily is this Judgment to be refuted, by ſhewing the Uſe that judicious Artiſt made thereof. For Fiction is here not at all mingled with Truth, but only tends to
make

make Truth clear to Sight and Apprehension, and thus more plainly to exprefs it by the fictitious Characters and Emblems.

I pray obferve, in his *Birth of the French King, Lewis XIII.* how that excellent Artift has exhibited *Caftor* with an artful Sway, on diftant Clouds fitting on his winged Horfe, and oppofite to him *Apollo*, who, in his radiant Chariot, is driving upwards, in order to fhew, that this Prince was happily *born in the Morning*. Hereby it is evident, that this ingenious Mafter had no Thoughts of representing Deities as Deities, but only to denote, by *Caftor* (as accounted an happy Conftellation) the King's *fortunate Birth*; and by *Apollo*, the *Time of the Day*, which was in the Morning, appearing by his Chariot's mounting up from the Horizon.

But further to clear my Thoughts touching the Representation of God the Father, I fhall, before I end this Chapter, fubjoin the following Obfervation.

The Prophet *Ezekiel*, in his firft Chapter, mentions, that *he faw the Almighty from the Appearance of his Loins even upwards, and from the Appearance of his Loins even downwards, as it were the Appearance of Fire, and it had Brightnefs round about*. Wherefore, by this, and other Inftances of Scripture, we fuppofe, that this *facred Figure* ought never to be represented without a *Glittering or Glory from Head to Foot*; even in fuch Manner, that, bigger or lefs, according to the Place, Occafion and Decorum, and fpreading around gradually thinner and fainter, like a clear and transparent Vapour, it at laft infenfibly unites with the By-works, and difappears.

Now, to reduce this to a Painting, we ought firft to design the Figure of the Almighty, whether fitting or ftanding, in Heaven or on Earth, in the moft perfect Form and Countenance, yet much bigger than any heavenly or earthly Creature. This you muft colour, with a fingle Tint or Ground, a little darker than the Glory, and afterwards heighten with Light. Then, with a large Bruft, foften the Figure, fo that neither its Out-line, nor any Edginefs or Sharpnefs of the Parts of the Face Hands or Feet (which ought to be touched very gentle and faint) *be perceived*; juft as if it were viewed thro' a Silk Gauze, ftreamed Glafs, or thin Mift; in fhort, like Things feen in a *Camera Obscura*: Obferving, that the Figure do not receive any Light either from on high, or from a Side, or from behind, but *in Front only*, and about the moft relieved Parts; altho' the whole Piece have another Light: It muft moreover have no other *Shades* than in the deepeft Cavities, and thofe very faint.

We have before cursorily shewed, why we represent the Almighty as a venerable old Man: And shall now further insist on the Point, tho' without reference to all the Passages in Scripture, which might serve our Purpose. In *Daniel*, Chap. vii. 9. 'tis written, ——— *The Hair of his Head was like pure Wool, and his Garment white as Snow.* ——— *The Reason whereof*, says *Gregorius Nazianzenus*, is to shew thereby, as by an infallible Token, his clean and undefiled Being. Wherefore the wise *Eusebius* is also of Opinion, that for the same Reason the Choir and Multitude of Angels are represented in White. Others compare it to the human Shape, and would thereby allude to infinite Duration, since nothing is so eternal as the Godhead. Which I remark here, because some scrupulous Persons are of Opinion, that we ought not to represent God the Father in such a Shape, adorned with white Garments and grey Hair.

And, on this Account, all Nations have, by an universal Consent, thought proper to perform divine Service in white Garments and Ornaments. The White has also been at all Times appropriated to the holy Service. Wherefore the Poet *Persius* says, ——— *He is worshipped in White.*

But what is *Persius's* Saying to us, since the Raiment of *Jesus Christ*, when he manifested his Glory to his Disciples, appeared as white as Snow? *Cicero*, Lib. 2. *Legum*, says, ——— *The White looks best in all Stuffs, but especially in the woven ones, in order to exhibit what is holy and godly.*

It is therefore necessary to represent the Almighty in a white Garment; however, it's not improper, to make it look more natural, that you keep it a little yellowish, as lighted by a Sun, or like the Glory which surrounds the Figure.

But in all this, a Painter must be very discreet, and not abuse the Licence allowed him by Scripture and the Consent of the Fathers, or by his Art pervert the sacred Truths or slight them.

C H A P. XIII. Of the Glories proper to Angels and heathenish Deities.

HAVING shew'd in what Manner, and on what Terms, according to my Judgment, to represent the Almighty, let us now inquire how the Angels, in their Power, ought to be exhibited.

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Gregorius Nazianzenus says, that the true Property of the Angels, when they appear in a bodily Shape, is, to have a bright Glory and glittering Garments. We find the Angels thus described in *Matt. xxviii. 3.* in *Mark xvi. 5.* in *Acts i. 10.* and many other Places of Scripture.

This glittering Light of the Angels ought therefore by all means to be observed in most of their Appearances: As for Instance in those to *Abraham*, and in the delivering *Lot* out of *Sodom*, where they smote the lustful People with Blindness: For it's certain, they had something more than human, since *Abraham* salutes them as *Lords*. 'Tis not likely, that this Honour proceeded from their costly Dress, Jewels and other precious Things about them, but from some heavenly or uncommon Addition.

A further Proof of this Glory of the Angels, is, the sore pressing of the *Sodomites* upon *Lot*, and their not coveting either him or his Daughters, or any other Strangers probably living among them, but only these two young Men to be brought out, in order to know them: And perhaps because of their more than human Form, and charming Brightness. If now this Glory had shone too strong, they would have perceived some Deity, and forbore their Wickedness; for it cannot be imagined, that any Man should daringly and knowingly strive against the Almighty.

But, before we proceed further, I must here deliver my Opinion, touching the Person of *Jesus Christ*; which is, that in his *Humanity* and before his *Resurrection*, he ought to be represented without the least *Shining* or *Glory*; since he was made in the Likeness of Men, and would be like his Brethren in all Things, except Sin, as Scripture testifies: But after his *Resurrection*, he should be shewn with a *Glory*; (as we read he appeared to his Disciples on *Mount Tabor*, and in other Places) as having then put off his *Humanity* in its principal Purpose. Now, to proceed.

We have further Instances of the Appearance of Angels, as in those who came to *Manoah*, *Gideon* and *Tobit*, and him who smote the People of *Jerusalem* for *David's* Sin, &c. Of the first, Scripture expressly says, that he, foretelling *Manoah* the Birth of *Samson*, ascended in the Flame of the Altar; possibly in an Augmentation of Glory uniting with the Flame of the Offering; by which doubling Brightness the Parents of *Samson* were strengthened in their Faith and Hope of the Birth to come.

If this Glory now be painted too strong and like Lightning, it blinds our mortal Eyes, and thus the Patriarch *Abraham* could have viewed

it.

it no more than the Prophet and Leader of *Israel*, *Moses*, when God appeared to him, and passed before his Face: And this Glory would destroy a Beholder.

The blind Heathens had Glimmerings of this Truth; for when *Semele* presumptuously desired, that *Jupiter* might once embrace her in the same Majesty as he did *Juno* in Heaven, and insisted on it, notwithstanding his Dissuasion to the contrary, she was, on the Request granted, intirely consumed by the attending Glory of the God, inso-much that with Difficulty he saved the Child he had by her.

Whence it's plain, that the *Glory*, even in exhibiting the *Heathenish Deities*, ought to be observed; since in their Appearance to Men either by Night or Day, to bless or punish them, they retained their full Force, Glory and Majesty; and this being weighed, they must also be represented *glittering, beautiful in Aspect and Shape*, and in *Raiment of an elegant Colour*, as much as possible, and the Nature and Use of the Picture will permit; as we have before hinted in the *handling of Colours in Gieling-pieces*.

But when the Deities appear among Men, as *Men*, then they ought to be like them, and not easily distinguishable, otherwise than by their Mien: As, for Instance, in the Story of *Jupiter* with *Calisto*, *Apollo* with *Daphne*, *Jupiter* with *Lycaon*, *Mercury* with *Argus*, and the like: In such Cases, and that they might the better play their Parts, they transformed themselves intirely into Men, and were perfectly like them, laying aside all God-like Glory and Shape, as if, according to the Opinion of the Heathens, they meant, that there can be no Union of the divine with human Nature.

As to the *Motions* of the heathenish Deities, many represent them appearing in active Postures, as walking, running, and other Motions; but it's as contrary to my own Opinion, as that of the great Bishop of *Hippo*, *Heliodorus*. This learned Man, and great Searcher into heathenish Antiquities, will not allow them to go or walk when seen in their Majesty, but only to wave; or seem in some measure to walk, yet gliding like a Ship moved gently along by the Wind, without perceptible Motion: They ought always to be set out with *thin Clouds*, of which, such as are nearest them receive a greater and stronger Light.

C H A P. XIV. *Of the Representations of Angels and heathenish Genii.*

TH E Almighty, in the Beginning, created an infinite Number of Angels or heavenly Spirits, who, in Scripture, are distinguished by Names, as *Seraphins, Cherubins, Thrones, Powers, Arch-angels, Angels, &c.*

The first, as being nearest to the Glory of the Almighty, are always represented *young and harmless, and with six Wings*, according to *Isaiah, Ch. vi.*

The second are exhibited only for the *sake of Motion*, and to denote the Efficacy of eternal Happiness; which their *undefiled Purity and childish Form* give to understand.

The third, who continually attend God's Justice (as *Dionysius Areopagita, St. Paul's Disciple*, writes) are *somewhat older, and more full-grown, and of an agreeable Sway and Motion*; causing, by their Appearances, no Fear or Fright, but *Joy and Gladness* in People's Minds.

The fourth are appointed to execute divine Vengeance in the Punishment of Sins and Wickedness: Of these, one was so strong, that, with the Almighty's Permission, he smote, in the Camp of the *Assyrians*, 185000 Men, *2 Kings xix. 2 Chron. xxxii. Isaiah xxxvii.* These are represented *bigger than the former, having stern Countenances, and violent Motions*; are seldom or never naked, but in *Coats of Armour*, and with a *flaming Sword or Thunder in their Hands*, or else a *Shield on their Arms*, with the *Name of God glittering thereon*. By their unexpected Appearance they cause not only *Fear and Fright in the Wicked*, but a *continual Remorse without Repentance*.

The fifth manage great and courtly Affairs; as Guardians leading Men to the Knowledge of God; they are of a *perfect Form and modest Countenance*.

The last protect us from all Hurt, and are particularly ordained to excite us to Virtue, and dissuade us from Evil, *Acts xii.* These, according to *Dionysius*, as being the eldest in the lowest Choir or Hierarchy, are represented of a *large Size, majestick and quick in Motion*.

There is still another Kind called evil Spirits, or *Dæmones*, or *Devils*: *Plato* styles them *Cacodæmones*, or knowing and crafty. These afflict

afflict the Wicked, and induce them to all manner of Sin, as Blasphemy, Unchastity, Gluttony, Drunkenness, Lying, Defrauding, Murther, &c. Their Shapes are various, even as many as there are Sins; and altho' they endeavour sometimes to mislead Men under beautiful Appearances, yet they are always represented with some Token whereby to know them, either on their Heads, Backs, Hands or Feet, such as *Fins, Bats-wings, Vultur's or Eagle's-claws, Bears-paws, Dragons-tails, &c.* Also holding lighted *Torches, Pitch-forks, Purses, murdering Weapons, Crowns, Fetters, Yoaks, Serpents and Adders*, and with *Flames issuing out of their Mouths*; in a Word, any thing that betokens Evil.

As to the Angels before-mentioned, who, in all Ages, have been represented with *Wings*, Scripture allows us the Liberty so to exhibit them: For the Almighty himself shewed *Moses* the Pattern of the *Ark of the Covenant*, and the *Cherubins*, in this Manner, upon it. Can any Example be more perfect than his? More Instances in Scripture may be found in the Prophecies of *Daniel*, Ch. ix. 21. *Isaiah* vi. *Rev.* iv. *Ezekiel* x. &c.

Having thus far treated of the Representation of Angels, we shall now shew the Opinion of the Heathens, not ill agreeing with the same Meaning.

Plutarch tells us, that the ancient *Romans* had also their tutelar Guardians, by them stiled *Genii*, or Birth-gods: But they were not represented as Angels; or sitting on Clouds, or with Wings, or Glories, but as *well-shap'd young Men between 16 and 20 Years of Age, and without Beards, having long light Hair, composed Countenances, and easy Motions, and a Dog's Skin over their Upper-parts.*

The Reason of this Cloathing was, as *Chrysippus* says, that they, as good Spirits, attend us from our Nativities, being Guardians of our Actions, in reprov'g Vice, and revenging Transgressions, as often as we prefer Brutality before Humanity, which the *Genii* abhor'd, pursuing and barking at us, in order to awake the Conscience. Of which Opinion is *Censorinus*, and several others whom he quotes; adding, that these Spirits watch so narrowly, that they never leave us, inciting us to Virtue, in Proportion as we forsake Vice, and covet Felicity. But why need we these Examples? Our Saviour affirms, that *the Angels have Charge over us*, to conduct and preserve us, as we have before said: Wherefore, the Heathens, by this Emblem, have also rightly stiled their *Genii, Guardians.*

Censorinus likewise testifies, that the Ancients considered their *Genii* as *Gods of Procreation*, either that, as we have said, they took care of us, or were born with us; for which Reason, they believed, there were as many *Genii* as Men, and that each had his own: Or else, that there were twice as many, and that each Man had a good one and an evil one, the former persuading to Virtue, and the latter to Vice; agreeable to what Christians say of their Guardian Angels and the Devil, this last not failing to afflict Mankind, tho' not born with us, as the Heathens believ'd of their *Genii*. Hence it is, that some represent the *Genii* in the Shape of a *Serpent*, others, as Children or young Men; or else, as grey-headed old Men, conformable to the Philosopher *Cebes*, in his hieroglyphical Table.

Zoroaster, and the ancient Philosophers have made a Distinction between the *Animals* consecrated to the good and evil *Genii*; according to them, *Dogs, Fowls, and the Tortoise* are proper to the Good, and *Water-animals* peculiar to the Evil.

The Ancients often exhibited the *Genii* crowned with *Garlands of Horehound*, the Leaves whereof much resemble those of the Vine, or else with *Chaplets of divers Sorts of Flowers*; as *Tibullus*, in a certain Place, says,—*The Genius is adorned with a beautiful Chaplet of Flowers, when his Name and Festival are celebrated to his Honour.*

Each Person worshipp'd his *Genius*, without knowing it, in celebrating his Birth-day: And those of Princes were especially kept by every body, with great Splendor; wherefore, he who falsely swore by the *Genius* of his Prince (which was accounted a very great Oath) was an immediate Delinquent.

Since, as is said, the Ancients had two Kinds of *Genii*, a good one, and an evil one, according to the *Socratic Euclid*, as *Censorinus* relates, we shall now consider, how the *evil* were represented.

I do not find the Ancients had any Statues, or Resemblances of them, but we read, as Writers testify, that they appeared to many.

Plutarch, Appianus, Florus, and others report, that as *Brutus*, one Night (according to his Custom) had betaken himself, with a Light, to his Apartment, for Meditation, he saw, before him, the Likeness of a Man, but very black and frightful, cloathed in a Wolf's Skin; who, being ask'd, who he was? answer'd,—*I am thy evil Genius, Brutus!* *Valerius Magnus* also writes, that the *evil Genius* appear'd to *Cassius*, of the cursed Tribe of *Marcus Antonius*, a little before *Cæsar* caused him to be beheaded. This *Genius* appear'd as a large black

Man, about 50 or 60 Years of Age, having long Hair, and a dirty matted Beard, and was covered with a Wolf's Skin, down half Way the Thighs.

The *Temefians*, formerly Inhabitants of *Abruzzo*, a Country in *Italy*, had also a very evil *Genius*, of a black Colour, and frightful Look, and cloathed in a Wolf's Skin, doing that People much Damage ; as *Pausanias* and *Suidas* testify.

C H A P. XV. Of sacred Emblems.

THE Design of a well-composed sacred Emblem is principally to edify, and to incite to Virtue; representing it to us, as a Looking-glass, not so much for the Regulation of our Bodies, as our Souls, and by such Means to bring us to Happiness.

These Emblems are either *general* or *particular*. *General*, when they suit any Person whatsoever; and *particular*, when they relate to one only. When their Subject is Piety or Virtue, Learning, Liberty, Peace of Mind, and such like, they are *general*, and applicable to every Person who possesses, or endeavours to possess those Qualities: But when a particular Person is their Subject, as, the *Virgin Mary*, an Apostle, or other virtuous Man, who excelled in some particular Gift, in such Case they are *particular* or *singular*. We ought therefore, in the former Sort, to observe, that the main Matter is *spiritual*, and in the latter, *corporal*: The one exhibits Learning itself, and the other, a learned Man, or Philosopher; one shews Peace, and the other, a peaceable Man; one represents Piety, and the other, a pious Man, &c. The one is the Matter itself, and the other, he who possesses it. However, a judicious Master will make a *Distinction* between spiritual and corporal Virtues, between natural Inclinations, and heavenly Gifts. The *Corporal*, as Strength, Prudence, Equity, and the like, proceed from us, or, in better Terms, are *peculiar to us, walk, stand, and act with us*; and the *spiritual* and *heavenly*, and which consequently have no Relation with the Body, are as *without us*; wherefore, they must be represented either *sitting or lying on Clouds*, and the nearer they approach *Beatitude*, the more *glittering, nimble, faint and waving* they are to be exhibited.

I am of Opinion, that we ought to adapt *particular Sorts of Stuffs* to the afore said Virtues and Qualities, according to their *Ranks and Dignities*.

Dignities; as, to cloathe the *Earthly* in *Stuffs* and *Cloth*, and the *Heavenly*, in *thick Silk*; and those still *higher*, in *Gause-scarfs*, or else to let them remain *naked*.

We must further remark on the last of these, that the Characters, call'd the *Qualities of God*, I mean figural Characters, such as the Scepter and Eye, implying *Dominion*; the circled Serpent, *Eternity*; the Sun, *Glory*; and such like, ought always to appear in the *uppermost Glory*, as pertaining to the Deity, and are represented by *lovely waving Children*. Yet, let it be observed, that those Things only respect the *Blessings of Heaven*; for when the Almighty is provok'd, and is to inflict Punishments, we must introduce other Qualities, such as his *Wrath*, *Justice*, &c. also represented by Angels, with Thunder, fiery Swords, Scales, &c. but these ought to be stronger, and like *young Men*; as we find it in Scripture, in the Story of *Lot*, where they struck the *Sodomites* with Blindness; and in that of *Sennacherib*, where an Angel of the Lord, in one Night, smote so many Thousands; and more such Cases.

I shall illustrate what I have before said, by further Examples, in such Manner as I apprehend the Point; and for that Purpose have chosen an uncommon Subject, to serve for a *particular*

Emblem and stately Monument of her Majesty, Mary Stuart, late Queen of Great Britain, France, and Ireland, Princess of Orange.

Here, a Tomb is standing, on the left Side of the Piece, on a Basement whereon is carved the River-god of the *Thames*. In the Middle of the Piece, on the second Ground, a Princess is sitting in Grandeur on a Throne, representing *England*, with its proper Badges. She leans her Head on her left Hand, and, with her Right, opens the royal Robe of the Deceased, which is lined with Ermin, and, with the Scepter and Crown, lies in her Lap, whereon she casts a sorrowful Look: She is covered with a black Gause-weed, which darkens the Glitter of the Seat and Coat of Arms. *Policy*, on her left Side, quite dejected, is beholding the Tomb, accompanied by *Sorrow*. On the other Side appears the *Protestant Church*, languishing, supported by *Hope*, who points at the Tomb, whereon stands a large beautiful antique Vase, out of which is growing a Rose-twigg, having but one Bud, whereon *Providence*, sitting on Clouds, dispenses some Moisture, out of a small crystal Phial, and, with her Scepter, points upwards at the celestial Light, to which *Wisdom*, *Piety*, and *Stedfastness*

fastness are seen flying, supporting, or rather carrying a *beautiful young Virgin* along with them. This Virgin is drest in white, and crown'd with *Roses*, having a bright *Star* over her Head; her Hands are cross her Breast, and she is looking upwards with a joyful Countenance. On high appears *God's Love* or *Tenderness*, waiting for her with open Arms, having in its Lap a *Pelican* feeding its Young with its own Blood. The other Characters of *divine Happiness* before-mention'd are also seen, and especially, *heavenly or perfect Joy, or Harmony*, represented by *Spirits singing and playing on Instruments*. On the *Vase* is a Medal, wherein is carved a *Phoenix* arising out of its Ashes. Under it, on a black Table, is written in Gold Letters, either in *Latin* or *English*, I DIE IN ORDER TO LIVE. The Tomb is hung with *Festoons* of *Cypress*, intermixed with *Roses*. On the right Side of the Tomb stands *Fate*, having, in the left Hand, a *Rose* close to the Vase, and in the right, a pair of *Scissors*, as if she had cut off the *Rose* with them. On the left Side of the Tomb stands *Nature* dejectedly holding an *Handkerchief* before her Eyes, and with the left Hand at her Breast. *Envy*, to the right forwards, is taking to Flight, biting an *Heart*, and looking either at *Providence*, or at the beatified Soul ascending. About the Throne stand *Scotland, France, and Ireland*, in mourning.

A Second Example.

Here, we may represent *Majesty* on a raised Throne, sitting in full Splendor; *Clemency* and *Authority* standing behind her, and holding over her Head a Crown topp'd with a glittering *Star*. On her Side may sit *Religion*, and on a Step below, *Policy* taking Shelter under her Garment. *Quiet, Plenty, and Success by Land and Sea* may be placed as coming in, and on the other Side, *Peace* accompanied by *Art* and *Science*. Above, in an open Heaven, sits *Providence* pouring down divine Blessing. Over the Throne, on a Cloud, should be *Wisdom, Religiousness, and Stedfastness*.

This *Majesty* may be here the Subject of this Emblem, and, if it have no particular Characters, suit any Kingdom, Power, or Commonwealth in *Christendom*: But if it have any Arms, Device, or Motto, as SUFFICIT UNUS or a Flower-de-Luce for *France*; PLUS ULTRA for *Spain*; HONI SOIT QUI MAL Y PENSE for *England*; then this Majesty ought to be like that which it is to represent.

It would not be improper to see the *Glory* filled with *Divine Love* or *Kindness*, as before-mentioned, and *Prosperity* flowing from it. *Fright* and *Fear* taking to Flight, and *Envy*, *Fraud*, and *Heresy* under *Majesty's* Feet.

The *active Virtues* I represent by Figures, which hold the Crown over *Majesty's* Head, and the *Spiritual*, by those sitting on Clouds, &c.

A Third Example.

The Subject of this shall be *Innocence murther'd*.

Here *Innocence* is prostrate, murther'd by raging *Impiety*. She lies near an extinguish'd Altar, stretch'd out on the Ground, cloath'd in a clean white Garment, betokening an upright undefiled Heart. The cruel Executioner forcibly tears her *innocent Child* from her Breast, and at the same Time the brutish Murtherer is stepping from the Eminence whereon he sat, in order to go off; he is stain'd with innocent Blood, and, sheathing his bloody Sword, tramples under Foot a *Pelican with its Young*. *Rage* attending him, and firing them with her Torch, is looking back, in great Consternation, at *Heaven*, which darts many Thunders at her. There, *Divine Justice* is descending, with Scales in one Hand, and Thunders in the other. *Piety*, bowing before her at the Altar, is praying, and shewing her the innocent Corps: Whereupon she doubles her Speed to execute Revenge. Now see the Wrath of God express'd, not with bright Sun-beams from on high, but with *fiery and bloody ones*.

Here, *Justice*, or divine Wrath, has a flaming red Garment or Vail. *Impiety* is cloath'd in a rusty copper-colour'd Drapery. The *Executioner*, who misuses the Child, has a cruel Aspect, and is reddish. Over *Innocence*, a little *Angel* is ascending to Heaven, with a *bright Star*, to which, a long Ray seems to proceed out of her Mouth; he has a *Palm-branch* in his Hand, to signify her *Happiness*.

The following is a short Sketch of the Actions.

The Head of the Corps lies in the Middle of the Piece, on the Fore-ground, and the Feet towards the right Side, somewhat nearer to the Altar, with one Leg a little up, as if there were still some Life left. Behind the Altar, *Piety* kneels one Knee, which is in Shade, she receiving her Light from *Justice*, who, on the second Ground, is with her Upper-parts directly over the Point of Sight, and her Feet somewhat foreshortned towards the right Side, from whence she is coming.

coming. On the left Side, on the same Ground, a little more forward, *Impiety* and *Rage* take to Flight. *Rage* is half shaded by dark Clouds, over which Heaven opens. The Fore-ground has a right Light; but *Justice* receives her Light from behind. On the left Side of the Piece is a dark Offskip.

Now, as the former Emblem respected the *Reward of Virtue*, so this represents the *Punishment of Evil*: In that appeared the *Love of God*; in this, *his Wrath*.

Thus are my Thoughts on these Subjects, not presuming to have handled them with the utmost Accuracy; I am far from giving them out as perfect Emblems, since that's the Work of great Judgment, vast Knowledge, and mature Consideration: Nevertheless, rough as the Plan is, 'tis sufficient for explaining my Sentiments. And as we always stick either more or less to Art, and hardly keep so much within the Bounds of Curiosity, as not to take some Liberties in the Disposition of Things, so I have represented him, who is taking away the Child, as an Executioner, naked, his Hair tied with a Cloth, and with a Dagger lying by him; and *Impiousness*, as a Prince, with a blood-red Diadem about his Head, and a Staff in his Hand; tho' these Figures ought rather to be *Women*; moreover, the Executioner might have been left out.

C H A P. XVI. Of the Penates, Lares, and Cupids.

ANCIENT Histories relate, that most Nations which lived under Laws and Policy, especially the *Hebrews*, *Greeks*, and *Romans*, but mostly these last, had certain Figures of Gold, Silver, Copper, or Wood, which they stiled *Dii Penates*, in *English*, *Household-gods*. These they kept as holy, and took such particular Care of, that in case they happen'd to be lost, either thro' Carelessness, Violence, or other Accidents, they thought it foreboded some imminent Disaster, or bad Luck to befall them; and accordingly believed, when any such were at hand, that those Gods were either removing, or vanished.

The Historian *Timæus* writes, that they were represented like two beautiful young Men, in a warlike Dress, each with a *Favelin* in his Hand, and by or near them an earthen Fire-pan, over which lay two long
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Iron-bars cross-wise, turned at the Ends like the Hazel-wands which the Augures held in their Hands at the Time of officiating.

Cicero, treating of the *Penates*, says, *they were certain Gods brought forth in the Houses of particular Men, and worshipp'd in the most concealed and private Places of them.* And in this Sense *Demophoon* and *Terence* spake, when they said, *they would go home and hide their Household-gods, before they betook to their Business and Callings.*

In Scripture also we have the *Teraphims*, or Household-gods, which *Rachel* stole from her Father *Laban*, when he went to shear his Sheep; as the Rabbi *Eliezer*, in the 36th Chapter of his Discourses, largely treats, speaking of *Laban*, and the preparing of the *Teraphims*.

We have before said, that the *Penates* were in great Esteem among the *Romans*; which *Dionysius Halicarnassus* affirms, saying, they were worshipp'd at *Rome*, under the Shape of *two sitting young Men, in very ancient and warlike Dresses, and having Favelins in their Hands*; with this Subscription, *DII PENATES*, as we find it still in ancient Medals. *Nigidius* was of Opinion, that they were *Apollo* and *Neptune*; and the rather, as by *Apollo* is meant *Heat* and *Drought*, and by *Neptune*, *Cold* and *Moistness*; judging the Worship to owe its Origin to these Effects: Wherefore, *Virgil*, in the Eighth Book of his *Aeneids*, styles them the *great Gods*, meaning the *Penates*. Others think, that *Jupiter* and *Juno* are signified by them; because their chief Business was to give Men Help and Assistance, and therefore they both derive from the Latin Word *Juvare*, signifying to help or assist. Others again imagine them to be *Castor* and *Pollux*; because they, with the *Penates* or Household-gods, were also, according to the ancient Poets and Historians, in very great Esteem, and the *Roman* Worship assigned them the first Places in their Temples.

It will here be proper to deduce something, touching these Gods, from Antiquity, the better to illustrate the Point.

We read, that when the Daughter of *Pallantes* was married to *Dardanus*, she brought, in Dower, the Gifts which *Pallas* had made her a Present of, being an oblong Shield dropt from Heaven (which she stil'd *Palladium*) and the Figures of the *Penates* or *great Gods*. Afterwards, on a Rebellion breaking out in *Peloponnesus*, where *Dardanus* and his Wife lived, he, with many of the *Arcadians*, fled from thence, taking Shipping for *Samothracia*, where, in Consideration of those Gifts, brought as a Portion, he built a Temple, instituting private Solemnities for their Religious Worship, keeping them secret from the common People, in a Vault under the Ground; and soon after,

after, on his Departure for *Asia*, took them with him, and placed them in *Dardania*, so called from his Name. His Son *Ilus*, being employ'd in building *Ilium*, or *Troy*, transplanted those Gods thither. *Aeneas* afterwards, having saved them out of the Flames of that City, carried them to *Italy*, placing them in the City of *Lavinium*. *Ascanius*, his Son, removed them to the City of *Alba*, where he dedicated a large and magnificent Temple to their Honour. But, they say, the Gods of themselves, without human Assistance, returned the next Night, to *Lavinium*, tho' the Gates were fast, and the Town-wall and Roof of the Temple found intire, and without any Breaches. Which Miracle very much surprizing *Ascanius*, he sent to *Lavinium* 600 Men, called *Curatores*, of whom *Egeftus* was Chief, to guard the Gods. At last, being carried to *Rome*, they remained without any Alteration, and the Roman People committing to them the Care and Protection of their City, and growing Empire, placed them, in Imitation of *Dardanus* (that they might not be stoln either by Fraud or Violence) in a Vault or Temple under Ground, wherein, after Consecration, they offer'd Sacrifices to them; not allowing any Person to spit in this Temple, because the Gods, like *Vesta*, were worshipp'd with Fire.

They were represented as young Men, and sitting, with *Favelins* in their Hands, to signify their being adored as Maintainers and Protectors; for the Sitting, hieroglyphically, expressees Stedfastness in what we design to do: The *Favelins* imply, that they preserve from Harm and Disaster; and the Youthfulness denotes the Increase of their Power.

The *Lares* were much like the *Penates*, at least in the Guard and Care of Cities. They also are said to have hid, or kept themselves secret in the Houses, as well as the *Penates*: Which *Tibullus* affirms, saying, that they have not only the Care of particular Houses, but also of the whole Town.

The Ancients used to place Dogs to watch their Idols called *Lares*; as being a Creature kind and fawning on the Family, and fierce and frightful to Strangers. They had the same Opinion of their *Lares*, or Household-gods, committing to them the intire Care and Safeguard of their Families. For this Reason, says *Plutarch*, the Romans represented them as brisk young Men, drest in Dogs-skins. *Ovid* affirms, they were sometimes exhibited in short Garments, gather'd up on the left Shoulder, and coming down under the right, in order to be more free and loose in their Motion; because, says he, their Business was like that of
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the Genii (mentioned before) to inquire narrowly into Men's Actions, for the Punishment of the Wicked. The Philosopher Jamblichus relates, that They were often worshipped on the Roads, and had from Time to Time Offerings of Wine and Frankincense.

We shall now treat of the Shape of Children, distinguishing them into heavenly and earthly.

Poussin exhibited them too squab and full for flying, and those of *Raphael* are generally, chiefly in the Borders of the Histories of *Psyche*, too hard and musculous; wherefore, to find a good Form, we must keep a *Medium* between both. But *Cupids* ought not to be represented so heavy as earthly Children, yet as young as you please. The earthly, contrarily, must have *Understanding*, in order to handle something, and their Bodies to be enlarged according to what they are to do, or carry. But in representing a *Cupid*, who is to deliver a *Message*, I think 'tis proper to give him *Age* and Bulk enough to do the Business punctually, and the better to express Truth and Nature. As to their *Wings*, they must not be made in Proportion to the Weight of their Bodies, like Birds; for their Bodies wave of themselves, and the Bigness of the Wings often creates Deformity, unless they are to represent a *Fame*, when they ought to be larger.

As to the *Loves* or *Cupids* themselves, they, according to my Apprehension, differ as much in Size as Action. The one is, by the Poets, called *Cupid*, and the other *Anteros*. The former creates *Love* and *Desire for Voluptuousness*, and the latter leads to *Virtues, Arts and Sciences*. They have both a like beautiful and agreeable Aspect according to their Ages. *Cupid* is represented about 6 or 8 Years old, and quite naked, armed with a Bow and Arrows, and sometimes holding a burning *Torch*. *Anteros*, contrarily, has a purple Garment, with bare Arms and Legs only, a Crown of *Lawrel* about his Head, a burning *Torch* in his Hand, *Sandals* on his Feet, and he is about 12 or 14 Years of Age. *Cupid* is wild and frolicksome, *Anteros* sedate and contemplative.

There is another less Kind of *Cupids*, somewhat younger and more simple than the former. These increase Love, incite the Pleasure of *Voluptuousness*, or more strongly delude the Senses. To them, in order to shew their Simplicity, are ascribed childish and idle Actions, such as Dancing, Skipping about, Running, Rolling, Flying, flinging Apples at each other, &c. They must not have Quivers, Bows, Arrows, or Torches, but Baskets of Fruit and Flowers, or Chaplets, a Looking-glass, or any thing tending to the Pleasures of *Venus*.

Alexander, Propertius, Philostratus, Claudianus, Silius Italicus, Apuleius, and others, relate, that the different *Loves* or *Cupids* do not only respect the Charms and Service of *Venus*, but also imply the *Desires and Tendencies of the Heart*; since all Men do not affect the same Object, but each chuses for himself.

We represent *Cupid* or *Love* in the Form of a little Child, because 'tis sottish to betake to *Venery*; for the Actions and Speeches of those in Love are as imperfect as those of little Children; as *Virgil* shews in *Dido* — *She begins to speak, and stops in the middle of her Talk.* — He is exhibited with *Wings*, to signify the Inconstancy of Lovers, who change with every Wind, as we see in *Dido*, who was to put to Death the Person whom she before so dearly loved. He has *Arrows* in his Hand, because they are also very light, and do not always hit the Mark; as we have said of Lovers, who are whimsical and fickle when they cannot gratify their Wishes; and as the Arrows are sharp and piercing, so the Sins of Concupiscence no less wound the Conscience. The Arrows are likewise an Emblem of Love, which, like Thunder, seizes the Heart; for many have experimented the sorrowful Issue of being captivated by the amorous Glances of a beautiful Woman, and, thro' their fiery Passions, been led into great Troubles: For which Reason *Cupid* is sometimes represented with Thunder in his Hand.

CHAP. XVII. *Devotional Actions of Nations.*

OF all the Perfections of human Nature, Religion is the most excellent and most universal; wherefore all Nations partake of it in their Manner of Living and Service. And as Reason principally distinguishes Man from Beasts, so we any where see, that the Use of it binds Men to some religious Duties; as attending human Understanding, and, according to *Jamblichus*, a *Platonic* Sectary, exciting it by a natural Desire and Propensity to do Good and shun Evil. To which some allude by the celestial Fire in the Fable of *Prometheus*, with which he animated the first Man; thereby signifying, that as the Soul is governed by Religion, so our Actions must chiefly tend to implore a Blessing on them, and our *Eyes and Hands be lifted up to Heaven*; knowing, that all Good proceeds from the invisible Giver of all things, and we ought thankfully to receive it, to his Honour and Glory. We shall

shall therefore, in order to be both delightful and useful, shew from Antiquity, how and in what Manner divers Nations, not enlightened by the Gospel, have dedicated their Worship, under Fictions and Fables, to the *invisible Being*; and begin with the *Egyptians*.

The Custom of these People was, when any Person prayed to the Gods, that he must, as the most decent Action, do it *standing, and with lifted up Hands*. Which Posture was also strictly observed by the *Romans* in their religious Worship, as *Martial* and *Horace* testify. *Virgil* likewise shews, that standing with Hands lifted up signifies Worship; when he introduces *Anchises* (at the miraculous Sight of *Julus's* Head, encompassed with a shining Light, and yet his Hair unhurt by the Flame) joyfully turning his Eyes to Heaven, and lifting his Hands in Prayer to *Jupiter*: And, in Confirmation of the Acceptableness thereof, a loud Thunder was soon after heard, and a Star appeared in the Heavens when dark, which, like a Torch, with a long clear Tail, descending towards the House, glid along, and at last hid in the Wood of Mount *Ida*, leaving behind a long light Stripe which emitted a sulphureous Vapour and Smoke: Whereupon *Anchises, standing up*, invokes the Gods, and sacred Stars. *Philo* says, that the erect *standing Posture* denotes an humble Heart wholly devoting itself to Heaven. Authors unanimously agree, that the Ancients offered their Sacrifices, Vows and Prayers to *Jupiter* in a *standing Posture*; but to the Goddess *Ops*, in a sitting one; signifying thereby, that she was the Mother of the *Earth*. *Pythagoras* enjoins those who pray, to do it *sitting*: Yet *Plutarch* says, that *Numa Pompilius* was the Author of that Custom; thereby teaching, that Vows and Prayers ought to be certain and constant.

As to the Posture of *praying standing*, *St. Paul* seems to exhort thereto in his Epistles. We find likewise in the Old Testament, that the Priests did, in their Prayers, *stretch out their Hands to Heaven*. In the Book of *Judges*, Chap. vii. we read, that in *Gideon's* Army, the Men who bowed down on their Knees to drink, were, by God's Command, sent away; but those who drank *standing*, putting their Hands to their Mouths, were chosen, and defeated the *Midianites*. In *Exod.* Chap. xvii. 'tis written, that as long as *Moses* held up his Hands, *Amalek* was discomfited: Which, as *Adamantius* says, signifies, that he offered up to God his Actions and Enterprizes, not like creeping Animals who cleave to the Earth, but as *directing his Heart and Thoughts to Heaven*. On which Grounds and Examples, the Council of *Nice* ordained Prayer to be made *standing*.

Adoration, says *Pliny*, not only consists in *lifting up the Hands to Heaven*, but also in their being open, *inſide upwards*, as if we gave them to kiſs. They who adore and ſupplicate, ſays *Hieronymus*, are uſed to *kiſs the Hands*: Wherefore the *Hebrews* judged this Manner of Kiſſing to be very reverential, and ſtrictly obſerved it. *Cicero* and *Catullus* alſo confirm the Signification of *lifting up or ſtretching out both the Hands to Heaven*. *Tertullian*, ſpeaking of praying for the Preſervation and Proſperity of the Emperor, ſays thus: *The Chriſtians bareheaded lift up their Hands, with their Eyes to Heaven in token of Innocence; ſignifying thereby, that they had no Occaſion to be aſhamed, but heartily prayed for their Emperor*. The *Tuſcans* likewise, in their Prayers, uſed ſuch a Poſture or *ſtretching out the Hands*; and in adoring their Gods, eſpecially *Jupiter*, *lifted up their Hands to Heaven*. Of which *Virgil* alſo makes mention in his 4th *Æneid*, where he deſcribes *Jarbas* among the Statues and Altars of the Gods, *lifting up his Hands to Heaven*, humbly and earneſtly imploring *Jupiter*. We read further, that in the *Olympic Games*, anciently celebrated at *Smyrna*, a ridiculous and ignorant Actor was reproved by the Sophiſt *Polemon*, for his awkward Motions with Hands reverſed; becauſe when he was to ſay — *Oh Jupiter!* — he turned his Hands downwards, and in ſaying — *Oh Earth!* — he looked up to Heaven. But theſe perverſe Geſtures, proceeding from ancient Cuſtoms, are ſtill ſeen among the *Romiſh Clergy*, who, as often as they pronounce the Word *God* or *Lord*, give the Bleſſing to the Congregation; and in praying for the Proſperity of the People, ſtretch out their Hands on high. In the Medal of *Gordianus Pius*, we ſee a ſmall Figure with the Arms thus extended, and the Hands open, with a Motto alluding to the Matter, *PIETAS AUGUST*. But, to return to the ancient *Egyptians*:

They uſed to repreſent the Deity in an hieroglyphick Manner by a *Circle*: And, agreeable thereto, the Philoſopher *Pythagoras* enjoined a turning round in the Adoration of the Gods. *Alcinous* ſays alſo, that he gathered from the *Greek Writings*, that they had an ancient Cuſtom of running round the Altars when they offered Sacrifice, beginning from the left to the right Side, according to the *Zodiac*, and then running from right to left. *Plutarch* thinks, this was done in Imitation of the heavenly Motions in their continual Rotation, which Mortals ought to follow: Tho' others pretend, that thereby was meant the continual Changes and Inſtability of human Actions. As for the continual Motion and turning of the Body in Prayer, we find it to have been the Cuſtom of divers Nations; and in this Senſe the Poet

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Propertius, in his 1st Book, accosts his Mistress, ——— *I have often turn'd round before your Door, and offer'd up to you my Soul and my Prayers.* Like which, there is a Passage in *Suetonius*, when he speaks of the Ancestors of *Vitellius*, ——— He had, says he, a particular Address for Flattery, and was the first who commanded divine Worship to be paid to *Gaius Caesar*: And no Person durst, after his Return from *Syria*, appear in his Presence without being covered, and turning several-times round, with the Face downwards. *Numa Pompilius* ordained, that Men should turn several times round, in Prayer to Heaven, and afterwards sit down; thereby intimating, that, in wordly Affairs, Mortals must expect nothing but Inconstancy and continual Change, which they ought to bear with Patience and Resolution. Add to this what *Pliny* says; that the Manner of turning round in Prayer was from the left to the right Hand, in Imitation of the Earth; which, according to him and others, turns on its Axis after that Manner. Histories inform us, that as *Camillus*, in Prayer, turned round, according to the *Roman* Custom, he suddenly fell: By which Accident the People (much addicted to Superstition) would needs preface his Ruin, which happened soon after. We read also, that *Marcellus*, being at War with the *Transalpine Gauls*, and come to a Town called *Capide*, in order to charge them, his Horse, affrighted by the Shouts of the Enemy, went backwards; wherefore, to encourage his Men, he turned him round as if he were adoring the Sun, according to the *Roman* Custom before Battle, and thus covered the Accident without the People's perceiving it.

We shall now, for the Reader's greater Satisfaction, treat of *Piety*, and what relates to it.

The Ancients chiefly esteemed the Altar as an Hieroglyphic of Piety, offering, according to their Opinion, their Prayers to the Gods by means of Fire; which being supposed a Medium between heavenly and human Things, they pretended it to be a Mediator or Messenger. Accordingly *Virgil*, in his 12th *Aeneid*, ——— *I touch the Altar, and call the Fire upon it and the Gods to witness, &c.* They urge further, that Fire unites with material Parts, and always rises upwards from below; as knowing all our earthly Actions, and imparting them to the heavenly Spirits. Hence we see, that the Manners of offering Sacrifices are not without some Foundation in Reason, because the Laws of Nature were always purely observed. And since the World has been enlightened with the Truth, Fire is customarily used in divine Service, and no Sacrifice was thought acceptable without it. Indeed,

if earthly Creatures can in anywise reconcile us to Heaven, nothing has greater Communication with the Spirit than Fire, as it lights and clears every thing. Wherefore they think, they may represent the *Genii* and Angels, even the Deity itself, by it.

As to the *Altars and Piety*, we see, in the Medal of the Emperor, *T. Ælius*, a Figure with open Hands, which, as before observed, signifies *Worship*; and by it, an Altar, with these Letters, PIETAS. In one of *Hadrianus Augustus* is the same Figure, between a Stork and an Altar adorned with Ground-Ivy; with this Inscription, PIETAS AUG. In one of *Diva Augusta Faustina* appears a Woman, lifting up her Garment with the left Hand, and laying the Offering on the burning Altar with the other; having the Word PIETAS. In the Medal of *Lucilla* we see a Figure standing behind an Altar, with a Cup in its Hand, as ready to offer; with the Word PIETAS. In that of *Antoninus* is the Figure of *Piety*, opening the right Hand as a Token of Adoration, and with the left ready to put the Sacrifice on the Altar; with the same Inscription. In the gold Medal of *L. Ælius Cæsar*, the right Hand of the Figure is in the same Action, and the left holds a Gift; also inscribed PIETAS.

We offer Prayers and Supplications either in making Vows or receiving Favours in consequence of them. Hence proceed the various Inscriptions on Medals; which nevertheless do all allude to Piety, whether in praying for Help or returning Thanks. Accordingly we find in the Medal of *Julia Pia Aug.* a Woman tucking up her Garment on the left Side, and offering with the right; with this Inscription VOTA PUBLICA. But in one of *Hadrianus* are two Figures, one like the Emperor, and the other holds in the left Hand a Palm-sprig, and, with the right, offers him a Cup, having this Motto, ADVENTUI AUGUSTI. In one of *Domitian* is a burning Altar, inscrib'd, PRINCEPS JUVENTUTIS.

The Altars were anciently, as they are now-a-days, Places of Safety and Protection. Wherefore *Priamus*, in *Virgil*, having lost all Hope of Preservation, took Sanctuary at the Altar; of which his Wife had said, — *This Altar shall protect us all.* *Cicero*, speaking of the Actor *Roscius*, says, — *We run into his House as to an Altar.* And *Ovid*, in his *Tristib.* — *The Altar only is left me in my Misfortune.*

The *Athenians* had a particular Altar dedicated to *Mercy and Compassion*; as we gather from the Poet *Papinius*, and *Lactantius Grammaticus*, and from *Applanis* in his *Rhetoric*. *Plutarch*, treating of Superstition,

perdition, calls the Altar *abominable*. *Xenophon*, in his second Book of the State of Greece, takes *Vesta* for an Emblem of Refuge to the Altar: *When Theramenes*, says he, *had heard the Things*, he took to *Vesta* for Refuge. *Pollux* calls *Vesta* the *Altar of Offering*; especially that at the * *Prytaneum*, where the everlasting Fire was kept. *Dionysius Halicarnassus* says, that *Romulus* built a Temple in Honour of *Vesta*, and as a Memorial of his having divided the Roman People into 30 Wards. *Suetonius* writes almost the same in the Life of *Tiberius*:

In fine, the Altars were set up for Sacrifices and Prayer, to obtain divine Favour and Blessing; tho' few have determin'd, which of the various Sacrifices was best and most approv'd by the Ancients; who offer'd to the Almighty only in Spirit and Understanding, without uttering a Word. Wherefore the *Ægyptians* honour'd the Crocodile, as having no Tongue, applying it to the divine Silence. They praised the Spirits and Souls of the Ever-blessed; and offer'd to heavenly Things material ones, such as had some Affinity with them, *viz.* Fire to the Sun, &c. But to the evil Spirits, or Devils, they brought Offerings that they might not hurt or obstruct them, or that their Uncleaness might not pollute the Sacrifice, or the Savour of the Meat. The † *Ægyptians* always thought it abominable to expiate with the Blood of Animals, and therefore offer'd only Prayers and Frankincense. The Kings of the *Ptolemaic Line* enjoyn'd them Sacrifices to *Serapis* and *Saturn*, to whom they built Temples without their Towns, wherein to offer Beasts, as usual; tho', in after Times, according to the inhuman Custom of *Bufris*, on his usurping the Countries and Places bordering on the *Nile*, they offer'd Men. But of Offerings we shall treat further in the following Chapter.

C H A P. XVIII. *Of the different Offerings of Nations, and their Rites.*

AS from highest Antiquity down to these Times, different Regards have been had for many Persons and Places, and the Knowledge thereof much concerns an Artist, so he ought diligently

* The Place in *Athen*, where the Judges and Magistrates sat; and where those, who had done any considerable Service to the Common-wealth, were maintain'd at the publick Charge.

† *Macrob. Saturn.* lib. i. cap. 7.

to enquire into the ancient Manners and Customs relating thereto, both in general, and with respect to particular Countries.

Scripture informs us, that the *Athenians* were very religious; wherefore they, as well as the *Romans*, lest they should forget a Deity, would rather set up an Altar to the *unknown God*, and make Offerings thereon, than be any ways negligent in the Duty of Worship. From which Altar, *St. Paul* took Occasion to preach so powerful a Sermon, touching *Christ* and his Gospel, as thereby to bring over many Souls to Christianity.

We must conclude, that so many Altars required many Priests; who were as different in Dress as the Gods and Manner of Offering; those of *Jupiter* not at all like *Priapus's*, nor *Diana's* those of *Bacchus*, as we shall shew in the Sequel.

The great Laver of the *Jews* evidences, that their Priests observed a perfect Cleanliness in their Worship. Even the Almighty himself ordered *Moses* to put off his Shoes, when he appear'd to him in the burning Bush, and that any Beast or Man who touched the Mount or its Borders, so long as he was present, should be shot or stoned.

It is not probable, that the Heathens were so nice in this Point; nevertheless, the present Custom induces us to believe, that their Ancestors no less observed this Decency in their Worship; since, to this Day, even Christians are not allowed to enter the Mosques of the *Mahometans*; tho' of all Infidels they are the least Observers of religious Ceremonies.

I think it amiss to deride the *Agyptians* in particular, for paying divine Honour to some Beasts; because most Nations, especially the *Greeks*, (who excell'd in Wisdom and Knowledge) as likewise the strict *Romans* were infected with the same Superstition.

Macrobius writes, that King *Fanus* was the first who introduced and established in *Italy* the Offerings to the Gods; and that he himself was afterwards worshipp'd as such, even so much, that the ancient *Romans* never sacrificed before they had invoked him as the Inventor and Protector of the Offerings; for they believed, he always sat at the Gates of Heaven, and that the Prayers of Mortals could not reach the Gods if he denied them Entrance, nay, he must even lend them an Hand to go forward, because Prayers, which *Homer* calls *Women*, are lame and Cripples.

The most ancient Nations who brought Offerings (of which the *Agyptians* were doubtless the principal) did not make use of Beasts, but

but Herbs, Flowers, Trees, and Plants, as likewise Perfumes; (they therefore who anciently lived on Beast's Flesh did it, as reported, for want of Fruits) and this on an Opinion of *Pythagoras*, who forbade the Eating of Meat or Blood, as judging that the Soul had its Residence therein: Altho' *Eusebius* relates, the ancient Divines maintained, that no Beasts, even no Meal, Honey, Fruits or Flowers, ought to be offered; for, says he, *God knows them who fear him, and favourably accepts the poorest Leaf they lay on the Altar, regarding their Hearts and Inclinations, and not what they offer with their Hands.*

It's certain, that, in old Times, a detestable Custom prevailed among almost all Nations, of butchering Men for Victims; as, we learn from credible Authors, was practised to *Diana Taurica*. And not only the ancient *Scythians*, but also the *Egyptians* and *Romans* were infected with this Cruelty; the former offering such Victims in Honour to *Juno*, and the latter to *Jupiter*, called *Latialis*, whom they esteemed the Protector of the *Latins*. *Sicinnius Dentatus*, (or the tooth'd, as being so born) very famous for martial Exploits, was the first among the *Romans* who sacrificed Men to *Mars*. *Athanasius* relates, that divers other Nations, after their Return from Conquest, had a Custom of dividing their Prisoners into Hundreds, and that one out of each, as the unlucky Lot fell, was sacrificed to *Mars*. *Varro* also testifies, that the wandering *Trojans*, on their Arrival at last in *Italy*, offered, according to the Oracle, one Man in ten to *Pluto* and *Saturn*. *Æneas*, as *Virgil* informs us, chose eight young Gallants out of the Prisoners he took of the Enemy, to sacrifice them to the Gods of Hell for the sake of *Pallas* deceased. *Diodorus Siculus* mentions, that the People of *Carthage* sacrificed to an Idol of Metal, representing *Saturn*, holding out its Arms bent, young Men as a Burnt-offering, by consuming them alive in the Flames of a red hot Oven placed under this Figure. Which Offerings were long retained among those People, 'till at last, having them in Abhorrence, they put a live Deer to the same Use: Yet, some Time after the Death of *Alexander the Great*, on being visited with the Plague, and the Town closely besieged, and reduced to Famine by *Agathocles*, King of *Sicily*, they, according to the common Custom of Nations, had recourse to their imagined Tutelar-gods, Prayers, and old Superstitions, believing, that *Saturn*, provoked by the Change of Offering, (which their Ancestors, with great Devotion, appropriated to him) had, as a Punishment, caused this Disaster and irreparable Damage to befall them: Which Opinion so influenced on the Minds of the Citizens, that they barbarously, in one Day, offer-

ed 200, others say 300, Youths of noble Birth, to that Idol as an Attonement. The same Writer adds, that the *Phœnicians* exceeded all other Nations in that unnatural Practice; insomuch, that in a frantic Extravagance, and to appease the imagined Wrath of the Idol *Saturn*, they sacrificed their own Children; and afterwards, abating that Cruelty, they made use of those of other Men, whom they secretly bought or stole for this abominable Purpose. But *Plutarch* says, that *Gelon*, King of *Sicily*, having vanquished the *Carthaginians* in the Battle of *Hymera*, forced them to promise, never more to offer either their own or other Men's Children in such a Manner. *Quintus Curtius* testifies, that this cruel Custom prevailed among the People of *Tyre*, till the Destruction of that City. And, according to *St. Augustin*, the ancient *Gauls*, Inhabitants of *France*, as now called, and several other Nations were defiled with this Abomination. *Heliogabalus*, one of the greatest and most extravagant Tyrants who ever sat on the *Roman* Throne, caused all *Italy* to be searched for beautiful and noble Youths whose Parents were still alive, barbarously, and to the greater Sorrow of their Families, to offer them as Victims. The *Jews* are also, not without Reason, much censured by *Appion*, *Julian* the Apostate and others, for having sacrificed Men to Idols; abhorring the Cruelty of *Jephthah* Chief of the *Gileadites*, in delivering up his Daughter for a Burnt-offering. This detestable Superstition was not only prevalent among the Heathens, but also among the Kings of *Judah*, the Rulers of God's chosen People, in making their Children pass thro' the Fire, offering them up to *Moloch*; as we read of *Ahaz*, and *Manasseh*, 2 *Kings* xvi. and xxi. and as *Josephus*, *de Antiq.* lib. 2. says, after the Manner of the *Canaanites*. *Cambyfes*, King of *Persia*, and *Alexander the Great*, after him, by publick and univereal Laws, prohibited their Subjects these abominable Offerings: Yet, not being long observed, the Emperor *Hadrianus*, under severe Penalties intirely suppressed them. *Hercules* first abolished the killing of Men for a Sacrifice to *Saturn*, offering him so many burning Lights in their stead, and thereby reformed the inhuman Custom. This he did on his Return from *Spain*; and assigned for Reason, that the *Greek* Word *φῶς*, (which the Oracle of *Dodone* had made use of for the Institution of that Solemnity) signified *Light*, as well as *Man*, and that therefore they were to offer to *Pluto* † baked Figures of Clay, and burning Torches or Candles instead of Men: For which Cause, they, on the Festivals of *Saturn*, called *Saturnalia*, made Presents to one another of little Figures

and

† *Macrob.* l. i. c. 7.

and burning Wax-candles. But *Lycurgus*, the *Lacedemonian* Legislator, ordained, that Pigs should be used for Victims instead of Men.

The Image of *Diana*, mentioned before, which *Iphigenia* and *Orestes* had brought, bound up in a Bundle of Willow-branches, from *Cheronesus Taurica*, now called *Crim*, was worshipp'd by the *Lacedemonians* with great Reverence. They anciently offered to it Men, who were chosen by casting the Lot: This cruel Custom *Lycurgus* altered thus; they led Youths to the Altar of the Idol, and whipped them so long till, according to their Institution and the Will of the Oracle, it was sprinkled with human Blood: And this was done to encourage young People not to fear the Cuts and Wounds they might receive from the Enemy in Battle.

Plutarch also relates, that anciently, when the Plague had made a sad Hayock at *Lacedemon*, the People were informed by the Oracle, that the Infection would cease if they offered yearly some noble Virgins. The *Lacedemonians* obeyed. At last it happened, that the Lot fell on *Helena*; who being led for Sacrifice, an Eagle descended and snatch'd the Weapon out of the Priest's Hand, carrying it over a Field, where he dropped it on a Heiter. *Aristides*, in his 19th Book of the *Italian State*, mentions the same Accident formerly happening at *Rome* to *Valeria Luperca*.

The Head, says *Hesychius*, Bishop of *Jerusalem*, as having of all that is created, Reason, is called Understanding, and has planted its Seat in the Heart. God also formerly commanded, that the Head and Liver, and all that belonged to it, should be a Burnt-offering to him: For from the Heart and the Liver come forth the Springs and Motions of our carnal Appetites. And in this Sense *St. Paul* blesses his Congregation, saying, ——— The Peace of God, which passes all Understanding, keep your Hearts and Minds, &c. The Prophet *Isaiah* says likewise, the whole Head is sick, and the whole Heart faint: From the Sole of the Foot even unto the Head, there is no Soundness in it.

Herodotus writes, that the *Scythians* worshipp'd divers Gods, but did not erect either Temples, Altars or Images, other than to *Mars*, altho' their Manner of Sacrifice was one and the same to all their Gods; and which I think not improper to mention here. The Victim being brought to the appointed Place, with its Fore-legs tied, the Priest followed, striking it on the Head; which causing it to sink, they thereupon invoked the God to whom it was to be offered. Then he threw a Rope about its Neck and strangled it, and pulling the Skin and Flesh from the Bones, he put the same, if they had no Wood, on the Bones;

with other burning Mixtures, in order to boil it; and if they wanted the necessary Kettles, they put the Flesh into the Skin again, and thus broiled it on the Fire. This being done, the Priest offered the Victim to the God they intended. But among all their Victims the Horse was the chief, which therefore they dedicated to *Mars*; whose Temple, when damaged and decayed by Rains, Dampness and a bad Climate, they retrieved in the following Manner. They gathered many Branches, Twigs, and Chips of Trees, piling them into a large square Heap, made perpendicular on three Sides, and sloping on the fourth, so as conveniently to step on: In the middle of this Heap, they laid a large Knife, not unlike the present *Persian* or *Turkish* Scimitars; which they imagined to be the true Image of *Mars*, whom they mostly worshipp'd and honoured with their Offerings.

That the Horse was anciently first sacrificed to *Mars*, the Histories of the *Greeks* and *Romans* plainly evince. The Annals of the latter testify, that they used to offer yearly to him, in the *Campus Martius*, on the 12th of *December*, an Horse which had won the Prize in the Race; thereby beseeching the God to favour their warlike Enterprizes with Success. *Pausanias* reports, that *Tyndarus*, Father of *Helena*, who was ravished by *Paris* and carried to *Troy*, having determin'd the utmost Revenge, assembled all the *Grecian* Princes in Conjunction with her Consort *Menelaus*, vowing, by the Sacrifice of an Horse, to revenge by Sword the Affront put upon him and his Family. Some also pretend, that the aforesaid Festival, kept on the 12th of *December*, has been celebrated on the 12th of *October*, and that the Name of *October* was given to the Horse appointed for those Purposes. On which Occasion, a great Contest one time arose at *Rome* about the sacrificed Horse's Head; some insisting to have it on the Capitol, and others, on a Tower of the City, called *Manilia*. The Solemnities of this Rite were performed in the following Manner: On the 12th of *October*, they led a fine Horse, deckt with Garlands of Greens, intermixed with Flowers and Loaves of Bread, thro' the Streets and Quarters of the Town, and being arrived at the *Campus Martius*, they there killed and offered him to *Mars*, for obtaining Prosperity and Fruitfulness. This was done to beseech the God to prevent ruinous War; in which, the Cavalry causes the greatest Damage and Destruction to the Product of the Field: For it would be absurd to think, that the *Romans*, who pretended to be descended from the *Trojans*, should offer the Horse to *Mars*, after the *Greek* Manner, and in Conformity to the Intention of *Tyndarus*, in order to be revenged of their Ancestors; where-

wherefore it was only for the Reason aforesaid. The *Lacedemonians*, as *Festus* affirms, had also a Custom of offering an Horse yearly on Mount *Taygetus*; burning him to Ashes for the Wind to scatter into all their Towns, Villages and Districts. And *Pausanias* mentions, that the *Macedonians* sacrificed on the same Mount, an Horse to the Sun, in Imitation of the *Persians*. *Xenophon* asserts the same in his Memoirs, when he relates, that they made *Curio* a Present of an Horse for that Purpose; knowing it was the Custom of the *Persians* to honour the Sun with such a Victim. He says further, that the *Sarmatians* bred Horses for Sacrifice and Sustenance. The *Salentines* likewise offer'd Horses, and afterwards burnt them, in honour to *Jupiter*. The People of *Rhodes* offer'd to the Sun a Chariot with four beautiful Horses, which they drove into the Sea, to be swallow'd up by the Waves; believing the Sun ran round the World equipp'd in that Manner. We read in the heroic Poems of *Philostratus*, that, in order to overcome their Enemies, they were obliged to offer to the Sun a white Foal who had never known the Bridle or Spur: This was done by the Advice of *Palamedes*, to buoy up and animate the *Greeks*, who, at the Siege of *Troy*, were struck with Frights and Fears at the Sight of a sudden Eclipse which then happen'd.

Origines intimates, that the offering a Bullock before the Tabernacle, according to the ancient *Jewish* Rite, signified, that we must subdue all Pride and Haughtiness; and by a Calf, the having overcome the Weakness of the Flesh.

The *Bæotians* had a Custom of sacrificing to *Neptune* a Bullock, called with them *Mucytes*, or bellowing; because his Noise has some Affinity with that of the Billows when violently agitated by the Winds. The Bulls, which the Priests selected for that Deity, ought to have dark and black Hair, thereby to signify the dark Depths of the Water. Wherefore many think, that the Eagle is called, by the *Latins*, *Aquila*, from the Word *Aqua*, as having a dark and blackish Colour. For the same Reason, the Sea-gods are usually represented with brown Complexions, blueish Hair and Garments, and with full Chests and broad Shoulders, like Bulls. As to the *Tauri Ludi*, or Bull-solemnities in use among the ancient *Romans*, they were not instituted by them in Honour to *Neptune*, but for the infernal Gods, whom they believed were thereby moved to Compassion, when, under *Tarquinius Superbus*, the City was afflicted with a Plague, which carried off Abundance of Women with Child, and the People imputed the Misfortune to the eating the Flesh of black Bulls.

The Sacrifices which the *Roman* Censors used to offer every fifth Year for their Purification, and called *Solitaurlia*, consisted of a Boar, a Ram, and a Bull.

The offering a Bullock, as we gather from History, was generally, especially among the *Romans*, a Token of Victory gained over the Enemy: Accordingly, *Juvenal* says, *They led to the Capitol a large black Bullock marked with Chalk*. But here it must be observed, that the *Lacedemonians* in some Sort imitated the *Romans* in several of their Sacrifices of that Nature; for when the latter got a Victory by Slaughter and taking the Enemy Prisoners, they offer'd a Bullock; but when without Blood-shed, a Sheep. The *Lacedemonians*, contrarily, sacrificed a Bullock, on obtaining a Victory without Cruelty or Blood-shed; and a Cock, when it was got in the open Field, in a pitch'd Battle, preferring Enterprizes performed with Reason and Conduct, to those effected by main Force.

We read likewise, that anciently, especially among the *Romans*, the Bullock was so much regarded, that it was as capital to kill one, as to murder a Citizen. Wherefore *Erichthæus*, reigning at *Athens*, order'd, that at the yearly Festival, wherein a Bullock was sacrificed, the *Popa*, or Priest (whose Duty requir'd him to furnish the Cattle, and to cut their Throats when knock'd down) should, after the Solemnity was over, and in Maintainance of the Law, forsake the Town and Territory, first leaving the Ax at the Foot of the Altar.

The *Theffalians* were enjoined by the Oracle of *Apollo* at *Dodone*, to offer Sacrifice yearly on the Tomb of *Achilles*; and to furnish the Necessaries from their own Country; namely, two tame Bulls, one black and the other white; the Wood from Mount *Pelion*; the Fire out of *Theffaly*; and Flower and Water from the River *Sperchius*. With these were to be used Garlands and Festoons of Greens, intermix'd with *Amaranths*, that, in case the Ships, bringing the Necessaries from other Countries, should be kept back by contrary Winds, at least such Greens and Flowers as never wither, might not be wanting to hang on the Tomb.

Apollodorus and *Athenæus* relate, that *Hercules* was so great an Eater, as often to devour a whole Bullock at a Meal: For which Reason, the Ancients dedicated to him the Water-fowl, called by the *Greeks* *λάρος*, in *English* Sea-mew; because this Bird, according to *Suidas*, is very voracious; nay, on account of this Excess in eating, they brought him Offerings, whereby Men were not allowed to use any other Expressions than Cursing and Swearing. *Lactantius* and *Apollodorus* relate the

Story

Story thus; *Hercules* on a Time travelling with some Companions thro' *Rhodes*, and being very hungry, met with a Country-man at Plough with a Couple of Oxen, which he desired to purchase for filling his Belly; but the Man rejecting the Proffer, *Hercules* took the Cattle by Force, and with his Companions eat them up. The other, inrag'd and frantic hereat, curs'd and swore at *Hercules* as he was eating; who laughed and banter'd him, saying, he never eat a better Morsel, or with more Gusto, in all his Life. Wherefore the Inhabitants of that Island erected an Altar to him, after his Deification, whereon was carved a Yoke of Oxen; offering thereon, at certain Times, a Couple of Oxen: At which Solemnity the Priests and People bustled about, and made a great Noise, by cursing, swearing, and other Impieties, which they thought would please the God, in Remembrance of the Adventure with the Plough-man.

I must subjoin another Sacrifice to the Honour and Memory of the deified *Hercules*, not less foolish than ridiculous. *Suidas* relates, that the *Bœotians* on a certain Time leading an Ox for Sacrifice, he broke loose and ran away. Whereupon the Mob, unwilling to pretermitt the Time for Celebration, stuck an Apple on four Sticks, with two smaller on top, representing four Legs and two Horns; offering this, with great Solemnity, to *Hercules*. Others ascribe this Apple-sacrifice, instead of an Ox, to the *Athenians*: And *Julius Pollux* testifies, that it was long in use among the *Thebans*. Yet *Pausanias*, in his Memoirs, reports, that as the Apple-tree is sometimes accepted by the Gods, in token of a propitious Sacrifice, so the *Bœotians*, at the Ox's running away, offer'd to *Hercules* an Apple-tree, having but four Branches, instead of the four-legged Beast; whence it became afterwards customary to consecrate that Tree to this God. And *Apollodorus* affirms, according to *Zenodotus*, that those Offerings of the *Bœotians* were instead of Rams and Sheep.

The imploring Help and Favour by means of a Bullock, reminds me of a Custom of the ancient *Scythians*, now called *Tartars*, who killing and stripping a Bullock, the Person who had received any Injury from another, took the Skin, spread it on the Ground, and sat upon it with his Hands behind him; and those who, in passing by, promised to give their Assistance, trod on the Skin with the right Foot, thereby signifying the Means they propos'd to use for the injur'd Person's Satisfaction. This Custom is largely described by *Lucianus* treating of Friendship, under the Name of *Toxaris*. And, speaking of the *Homolots*, he says, that
when

when they designed inviolably to engage themselves to each other, they kill'd an Ox, and cut him into Bits, to give to People as they pass'd by: Which Custom is still solemnly observed by the *Circassian Tartars* inhabiting between the Rivers *Tanais* and *Phasis*: And all such Passengers as get a Piece of such an Ox, think themselves so bound in Friendship, and so much obliged to the Giver, as not to scruple hazarding either Goods or Life in revenging the Injury done to their Friend.

The *Athenians*, in thankful Acknowledgment of the profitable Labour of the Ox, stamped his Image on their Coin called *Didrachmum*. Wherefore, we read in *Homer*, and other Writers, that they us'd to buy Merchandizes by certain Numbers of Oxen: As in the second Book of his *Iliads* he has it,——*Every Thing of that Kind is sold for a Hecatomb*, i. e. an hundred Oxen: Or, in better Terms, for an hundred Pieces of Gold or Silver Coin with their Impress.

Pindarus mentions, that the *Hyperboreans* performed their * Hecatombs, or great Sacrifices, to *Apollo* with Asses: Wherefore *Callimachus* says, that that God took Delight in the killing a fat Ass.

But the *Ægyptians* hated this Creature, not only for his Dillness and Stupidity, but also for his Skin mix'd with brown and white; which they accounted abominable, and unfit to be offer'd to the Gods. Accordingly, they abus'd him as much as possible, flinging Stones and Clods of Dirt and Mud, and pricking him with sharp pointed Sticks; and when, in the Pursuit, they found him on a convenient Emirence, they made him roll down it. Hence arises the comparative Proverb applied to contemptible Persons, *The Ass of Egypt*.

These People were not the only ones who paid Honour to the Hog: Other Nations have rank'd it with their Gods. For this Creature was formerly sacred in *Candia*, where they believ'd, that *Jupiter*, at his Birth, suck'd a Sow, which, by her grunting, intirely drown'd the the Cries of the Child; tho' some will rather ascribe this Kindness to the Goat of *Amalthea*.

The ancient *Italian* Kings had a Custom, to offer an Hog in their nuptial Solemnities: And the Great, in their nuptial Feasts, brought, according to the *Tuscan* Manner, an Hog to the Altar, consecrating it to the Tutelar-gods, and Presiders over new married Persons: Which was the general Custom of the *Greeks* as well as of the *Latins*.

* A Greek Word, signifying an Offering of an 100 Beasts.

They of *Argos* celebrated the Festival called *Hysterics*, by offering an Hog in Honour to *Venus*: Of which *Callimachus* largely treats; tho' we find the *Sicyonians* dedicated to her all Kinds of Beasts, as *Aristophanes* testifies, saying, *they kill'd an Hog to offer to Venus*.

They likewise offered an Hog to the Goddess *Maja*, (by whom is meant the *Earth*, thus called, according to *Cornelius Labeo*, as signifying *Greatness*) because this Creature makes great Havock among the Corn and Grain, and is very prone to tear up the Ground; as *Homer* says, — *The Hog loves the Mud*; for these Beasts were sacrificed to the Gods, either on account of their Likeness and Agreement, or Dissimilarity and Aversion. Wherefore the Poets mention, that the Hog was first offer'd to *Ceres*, for the great Mischief it did to the Corn. *Veranius* says, they also offer'd a Sow to *Ceres*, after a Funeral, for purifying the Family.

On making a Peace, Alliance, or Truce, they offer'd an Hog: As *Virgil* affirms, — *He made the Peace during the killing of a Sow*. Though *Quintilian* and *Servius*, in their Remarks, say, that *Virgil* means an Hog; because in that Solemnity was always used an Hog or Pig. *Suetonius*, in the Life of *Claudius Caesar*, reports, *that he made an Alliance with the Princes, during the Offering of a Sow*; tho' *Titus Livius* speaks likewise of an Hog.

The *Mosaic Law* enjoined the King or Princes to offer for their Sins an He-goat; and those who had no publick Employments, a She-goat or Lamb. *Aaron* was commanded to offer, for himself and Family, a Calf, as harmless or righteous; and an He-goat for a Sin-offering. And we learn from *Helychius*, Bilhop of *Jerusalem*, that the High-priest, after having offer'd an He-goat for a Burnt-offering, was allowed to go into the Holy of Holies, cloathed in a white Linen-coat, with a Girdle of the same, and Breeches and Mitre of fine twined Linen; as signifying, that being reconciled to God, purified in Body and Soul, chaste, sober, and righteous, fill'd with godly Understanding, and the Gifts of the Holy Spirit, he might enter into that Place.

The offering He-goats and Sheep under the Law implies, a mortifying and rooting out all Impurites and carnal Lusts, as *Adamantius* explains it, and to which *Cyril* agrees; for Scripture, hieroglyphically, commonly takes the He-goat for Men plung'd in stinking, impure, and all Manner of extravagant Desires; as also plainly appears by our Saviour's Words, when, at the last Judgment, he will set the Sheep or Elect, with all Blessings on his right Hand, and on the Left, those, who, by stinking Sin, are unworthy of his Pity, for eternal

Punishment. And after such a Manner the Goat was brought to atone for Sins, when the Law commanded, that he should be presented alive before the Altar, and the Priest, laying his Hands on the Head, should confess over him all the Iniquities of the People, and put them on the Head of this lascivious Creature, and then, by a fit Person, send him away into the Wilderness. They add, for Confirmation, that the thick and rough Hair of this Beast is laid upon him as a stinking Burthen of his Lasciviousness.

The Fables of the Greek Poets tell us, that *Hercules* was the first who tamed the lascivious He-goat; meaning, that he overcame the wanton Desires of the Flesh. He likewise first offer'd this Beast to *Juno*; for, having vanquish'd *Hippocoon*, and thereby irritated the Goddess, he found no other Victim at hand to appease her with; as *Pausanias* relates in his third Book. But the *Lacedemonians* sacrificed to *Diana*, called the *Corythalian*, in the Fields, Goats Flesh only, no other Beast being allowed in that Solemnity. Wherefore *Xenophon*, in his Memoirs, reports, that, when the *Persians* invested *Athens* with a mighty Force, intending to ruin it intirely, the *Athenians* made a Vow to *Diana*, to offer to her as many Goats as they should defeat Enemies, in case they beat them.

The Poets likewise mention, that the Goat was sacrificed to *Bacchus*; because he, being the God of Wine, could not be more acceptably honour'd, than with the Death of a Creature so noxious to Vineyards dedicated to him. Wherefore the Festivals called *Ascolia* were also celebrated in his Honour; when they laid on the Ground, at equal Distances, Sacks or Bags of Goats Skins fill'd with Wind, which being smeared with Oyl or Grease, they merrily, to win the Prize, leap'd from one upon the other, tumbling, by Reason of the Glibness, over each other, to the no small Delight and Applause of the People.

The Roman Ladies, on being delivered with Twins, formerly offer'd to *Juno* (to whom Empires and Riches were sacred) certain Sheep; which, according to *Bebius Macer*, were tied between two Pair of Lambs on each Side. But the *Sicyonians* Custom was, to offer fat Sheep, by them called *Eumenides*, to the Gods of Benevolence and good Hope, for the good Luck and Prosperity of their Families. They likewise sacrificed to *Hercules*, as God of Riches and Plenty, a Sheep tied on four Sticks, instead of a Bullock, who ran away, as they were leading him to the Altar; wherefore he is called *Melius*,

or

or *Shepherd*. But of this ridiculous Offering I have said enough before.

We gather from the *Greek* and *Roman* Histories and Antiquities, that they sacrificed Dogs, the former to *Proserpina*, and the latter to *Genetia*. At the Festivals called *Lupercalia*, sacred to the *Lycæan* Idol *Pan*, the *Romans* offer'd the same; knowing that the constant Nature of Dogs is to pursue Wolves. Others think that this was done in Honour and Remembrance of *Romulus*, who, they said, was, in his Infancy, laid in a Wood, and brought up by a Wolf. Some report, that *Evander* first introduced and established those Solemnities. The People of *Argos* offer'd Dogs to the Goddess *Cyonia*; to whom they ascribed the Power of giving Women in Labour an happy Delivery. The *Lacedemonians* consecrated those Creatures to *Mars* for their Eagerness and Alacrity in falling on Deer: For the young Men in their warlike Exercises used to begin them with sacrificing a little Dog to *Mars*, as the strongest and most valiant of the Gods, judging that Creature to be the most acceptable of the tame and sociable Animals. The *Augures*, a Sort of Priests among the *Romans*, also often sacrificed a Kind of red Dogs before the Town-gate, called from thence *Catularia*, or, Dogs-gate, that the Heat of the Dog-days in *July* and *August* might not burn or spoil the Trees and Fruits of the Earth.

The Inhabitants of *Methone* annually offer'd a Cock for the Prosperity of the Vineyards, and for averting the violent South-east Winds; for when this Wind rises in the blossoming Time of the Vines, its Malignity kills the young Shoots, and frustrates the Hope of a future Vintage: Wherefore the *Augures* of that Tract of Land found it proper to order, that two young Men, chosen for that Purpose, should, at a certain Place, take a white Cock, and each holding a Leg, above the Spur, by parting, pull him to pieces; and then, with the Piece of the Cock in their Hands, running round the Vineyards, one to the Right, the other to the Left, till, having as they thought made an Atonement, they met again at the Place where the Cock was torn to pieces, and there buried him. By blind Luck, it sometimes fell out, that as long as they observed the Solemnity, the Issue of Things answered their Desire.

The ancient *Romans* also used to sacrifice annually an Hen to *Æsculapius*, the God of Health.

The Duck, on account of its greedy and voracious Nature, was, by the *Bæotians* sacred to *Hercules* (whom they judged the greatest Eater and Glutton) as the most acceptable to him.

And, according to *Zenodotus*, the *Phœnicians* offer'd a Quail to the same God, because it once saved his Life.

The People of *Cyrene* ascribed great Honour in Husbandry to *Saturn*; saying, he was the Inventor of Planting, Grafting, Pruning, and Dugging: Wherefore, in his Solemnities, they wore on their Heads Chaplets of fresh Figs, as well on account of their being Food, as dainty Taste.

The *Ægyptians* offer'd annually, on the 19th Day of the first Month, Honey and Figs, in Honour of *Mercury*; celebrating this Feast with great Noise, and crying, *Oh! how sweet and agreeable is Truth.*

The ancient *Gauls* worship'd *Hercules* as the God of Prudence, and, as *Lucianus* says, Eloquence, even more than *Mercury*; because Eloquence is accounted more consummate in aged Men (as *Hercules* is generally represented) than in the Young: Wherefore they offer'd to him, as the *Ægyptians* did to *Mercury*, Honey and Figs: Moreover, all who minister'd held a Fig-tree Branch in their Hands, and they, as well as the Priests, had their Heads adorned with Poplar Leaves. *Virgil* likewise mentions, that *Evander*, offering to this God, had a Chaplet of the same Leaves about his Head, calling them *Hercules-Leaves*. And *Macrobius* says, that the ancient Solemnities to *Saturn* and *Hercules* were performed bare-headed; but in those to other Gods, the Priests Heads were cover'd.

The ancient *Romans* offer'd to the Goddess *Carna*, to whom they ascrib'd the Support of the animal Spirits in human Bodies, Bacon, and the Greens of Beans, whereby Men are made strong and hearty for Labour. And it is certain that those People called the first Day of *June Fabaria*, or Bean's-day, because that Oblation was instituted by *Junius Brutus*, of whom this Month has also borrowed its Name.

Festus Pompeius says, that the *Romans* annually offer'd to *Vulcan* in *June*, at the Feast called the Fishing-games, a Sort of Fish, for the Souls of Men; because the ancient Philosophers hieroglyphically represented the Souls by Fishes: And, as *Philo* says, because they consist of a pure Element, and God created them the first of all living Creatures.

Vincent Cartari relates another Custom of the *Romans*, that, after a Victory obtain'd, they piled all the Shields and other Weapons of the Enemy.

Enemy in an Heap, and burnt them as an Oblation to *Vulcan*. Which was done, says *Servius*, in Imitation of *Tarquinius Priscus*, who, having overcome the *Sabines*, burnt all their Weapons in honour of the same God; and as *Evander* mentions in *Virgil*, he did when young and had gotten the Victory at *Præneste*.

The *Ægyptians* offer'd to *Isis* Loaves and Apples. And the ancient *Sicilians*, Acorns and Flour to *Ceres*. The heathenish Priests offered to the Nymphs, or Water and Field-goddeſſes, white Lillies, on account of their Purity. As *Serapis* is reputed by the *Ægyptians* the God of Riches, or the Productions of the Earth, being the Inventor of Sowing and Tillage, he is therefore by them represented with a Basket of Fruits of the Earth on his Head. Even his Offerings, whether of Meat, Bread, Fruits, or Flowers, were carried in Baskets.

We ſee, that the Jug is commonly ſacred to *Oſiris*, not only on account of his being Maſter and Inventor of Wine, but alſo of all Moiſture; wherefore he is called *Ocean*, and *Isis*, *Thetis*: For it was the Cuſtom to carry a Jug in the Proceſſion of the Offerings, thereby to ſhew their Veneration for this God, keeping a large one in particular Eſteem, to carry it cover'd, with great Solemnity, to the Temple; where being arrived, they kneeled down, and, with liſted up Hands, thanked the God for his loving Kindneſs to Men; as believing that all Things were brought forth by Moiſture.

In a certain Place in *Greece* they worſhipp'd *Myngrus* God of the Flies: When the People offer'd to him, all the Flies retired from thoſe Parts. The *Cyrenenſes* in *Lybia* alſo honour'd the God of Flies, called *Achor*, making Offerings to him for ſtopping the Plague, which ſometimes was occaſioned by the Multitude of thoſe Inſects.

Anciently, they offered red Wine inſtead of Blood. For *Moses*, in his Song in *Deuteronomy*, ſays, *And thou didſt drink the pure Blood of the Grape*. And *David*, in his *Pſalms*, — *They have drunk the Blood of the Grape*. Indeed, the *Ægyptian* Priests, ſome of whom were Kings, intirely abſtained from Wine, but always uſed it in their Offerings, not as an Acceptableneſs to Heaven, but to ſignify the Blood and Punishment of thoſe who rebell'd againſt the Gods, and thereby to obtain Favour and Reconciliation: For the *Ægyptians* firmly believed, that Wine ſprang from the Blood of the diſcomfited Giants, which, on their riſing againſt the Gods, and threatening to ſtorm Heaven, was ſpilt on the Earth, and therefore made Men commit all Manner of Extravagancies: They alſo intimated by the Wine-preſs, *Perſecution*, *Adverſity*, *Vexation*, and *Oppreſſion*.

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The *Romans*, on the other hand, celebrated the Feast of *Mercury* with Milk only, to express thereby the Sweetness of Eloquence. These Rites were performed at *Rome*, in the Street called *Sobrius*, or Sober; because Wine has many strange Effects, as, disclosing of Secrets, running rashly into Dangers, Weakness of the Legs, faltering in the Tongue, wandering Senſes, and other Imperfections.

The Gods were moreover worshipping'd in the Offerings, not only with the Slaughter of Beasts, but also with Festoons and Garlands of Flowers, and with the tinkling Noise of Copper and Iron Instruments, Tabors, harmonious Sounds, Hautboys, Pipes, &c.

To finish this Chapter, let me add, that anciently it was the Custom of many Nations to make, on the Face of the Altar, a Circle or Ring with the Blood of the Victim, carefully and with great Devotion saving it in a Vessel for that Purpose. This Solemnity they called by a Word, which signifies *making perfect*, saying, that the round was the most perfect of all Figures.

C H A P. XIX. *Of the Sacerdotal Dresses, Vessels, and other Materials pertaining to Offerings.*

TO make the preceding Chapter more compleat, I thought it necessary to say something here of the sacerdotal Dresses, Vessels, &c. believing it may be of Service to the curious Artists, whose constant Employments will not always allow them to peruse the Authors treating of those Matters.

When the *Ægyptian* Priests, for the Sins of the People, put up Prayers for averting the Wrath of God, they were dress'd in Black, to signify, that Mortals, proceeding from useful Earth, besought and intreated that invisible Being; on a Belief, that no other colour'd Dress was more proper.

It is likewise a general Custom of the principal and most polite Nations to dress in black at Times of Humiliation, and those who mourn make use of the same Colour: Wherefore, *Varro* calls them *Anthracini*, or, as black as Coals.

The *Arcadians* also worshipping'd *Ceres*, Goddess of the Fruits of the Earth, in black Cloaths: And the Priests of the Idol *Falacer*, to whom they attributed the Care and Inspection of the Fruits of the Trees,

Trees, wore commonly black Caps; but in their Solemnities all black. The Black was also dedicated to *Pluto*, and in offering to him the Priests were in this Colour; believing, that it best suited the hellish or subterranean Gods.

Herodotus, to shew that the Heathens agree with the present Opinion touching the Signification of *Cleanness*, testifies, that the *Ægyptians* did not allow the wearing in their Temples any Cloaths made of Wool, but they had white linen Garments. *Tertullian*, speaking of our Saviour, therefore says, *as he is dress'd in the Garb of white Linen, it is the same with that of Osiris*. And *Plutarch*, treating of *Isis* and *Osiris*, takes this to be the Reason why the Priests make use only of white linen Garments, to signify, that all clean and undefiled Things best agree with the Nature of the Gods, whose pure and sacred Majesty, according to *Plato*, ought not to be worshipped by Things impure and filthy. And as Linen is the cleanest Dress, and can be very easily washed and made beautiful, so it was thought the most becoming the sacerdotal Dignity and Purity. And indeed, the *Magi*, or Priests of the ancient *Persians* said, that God took Delight in white Garments: Which Assertion seems to be borrowed from *Solomon*, who, in his Exhortations to good and blameless Manners, and a pure Conscience, says, — *Let your Garments be always white*; as if he meant, — Take heed, in all your Actions, not to be defiled with Evil and Uncleanness.

The Priestly Vestment called *Poderis*, from the Greek Word *Podes*, in *English*, *Feet*, was of fine white Linen, setting close to the Body, and hanging down to the Feet: Ancient Divines say, that thereby they signified *the most holy and mysterious Doctrine*: This was the undermost Covering, as we find in *Exod. xxxix*. And they made Coats of fine weav'd Linen, and their Garment called *Hypodytes* of Hyacinth Colour; intimating *Heavenliness*, and that Men ought to raise their Minds, Thoughts, and Faculties thither, forsaking what is earthly.

The Priests also wore, under their Coats, Breeches of fine twined Linen, covering their Privities and Thighs; as an Admonition to dress and appear in Chastity. They were likewise enjoined by the offertorial Law to be girt with a Girdle embroidered with blue, purple, and scarlet, hieroglyphically implying *Fortitude*, *Strength*, and *Virtue*.

The *Romish* Priests use, to this Day, white Linen Garments in their Service; as did also *Apollonius Tyaneus*, to whom they seemed more agreeable

agreeable with Cleanness, than others woven of foul and greasy Wool.

The Shoes of the *Ægyptian* Priests were not made of other Matter than the Bark of Trees; so cautious were they in avoiding the least Appearance of Unchastity and Uncleanness. Accordingly, and with respect to Purity, it was a great Crime among the *Roman* Priestesses, called *Flaminicæ*, to wear Shoes of Skins of Beasts which died natural Deaths, superstitiously believing it to be abominable; but they approved of such as were made of offer'd Beasts Skins. Our Saviour himself commanded his Disciples not to wear Shoes; that, being with all Speed to publish everlasting Life, they might intirely forsake what is corruptible. *Moses* also, leaving the *Ægyptian* Bondage, wore Shoes of Beasts Skins, intimating his Affinity with Mortality; but afterwards, as he grew in Strength and Virtue, and was to serve the Almighty, he was commanded to pull them off.

The *Ægyptian* Priests adorned their Heads with Hawk's Feathers; thinking to owe this Honour to that Bird, because, as they say, he formerly brought the Priests of *Thebes*, in *Ægypt*, a Book written in red Letters; containing the Manners of worshipping the Gods, and many of the principal Rites to be observed in their Offerings; wherefore, the *Latin* Poets, according to *Martial*, call those Priests copped or crested.

It would be needless to say more touching the sacred Dresses, such as the Mitre, Bonnet, Ephod, and other Ornaments, since they, and every Thing else relating to the Priesthood, are amply describ'd by *Goeree* in his *Jewish* Antiquities. Wherefore, after having touched on the Hair of the Priests, we shall only treat of the ancient *Roman* Priesthood.

It was formerly the greatest Scandal and Indignity for a Man to have his Hair cut off. And possibly *Moses* therefore commanded the Priests not to have their Beards or Hair taken off with a Razor, but clipped with Scissors, to distinguish them from those of the *Ægyptians* who, after the Death of *Apis*, deified and worshipped by them, had not only their Heads, but their whole Bodies shaved, that in their Sacrifices they might be pure. Moreover, according to *Bede*, in his Church-history, by shaving the Head is meant a renouncing superfluous Riches (which Priests, by their Institution, are punctually to observe) and that Hair is to be accounted but as a Superfluity of the Body. And in this Sense speaks *Hieronymus*, that as the Priest has his Head shaved, so he ought also to cut and cast off superfluous Riches and earthly

earthly Desires; and that by the little Hair left is signified, that they must be content with small Provision for supporting their mortal Bodies. Others add, that the little Hair left on their Heads, in the Form of a Crown, denotes the Crown of Eternity, with which, after their Conflicts, they were to be rewarded.

But as for the Law commanding to cut the Hair round, and to shave the Beard, many think it proceeded from the abominable Abuse of the Heathens, who offer'd their own Hair, and that of their Children, to the Devil.

On the other hand, divers *Councils* decreed, that the Priests, in Imitation of the *Nazarites*, should keep their Hair and Beards, and let them grow; with Intention, that, by seeing and handling the same, they might always remember their Duties. Wherefore they did not shave, but clip their Hair with Scissors, that it might not over-grow. But to return to the *Romans*.

Numa Pompilius, their second King and a Priest, when he could no longer alone bear the Weight of the Government, and discharge the Duties of the Priesthood, instituted three Priests called *Flamines*; the first, in honour to *Jupiter Capitolinus*; the second, to *Mars*; and the third, to *Romulus Quirinus*. Their Dress was much like that of the present *Romish* Clergy in their Service. On their Heads they had a white Hat, with an Olive-sprig upon it, at the Extremity whereof appear'd a Tuft of Wool, taken from a sacrificed Sheep: This Hat was called *Albogalerus*.

Afterwards *Numa* ordained twelve other Priests, called *Salii*, in Honour to *Mars the Conqueror, Protector, Avenger, and Peace-maker*. These were dress'd in long loose Garments or Coats, having a Breast-piece of Copper enrich'd with Gold, Silver, and divers precious Stones. The Solemnities growing numerous, and at length amounting to above 30,000, *Numa* increased the Number of Priests accordingly. He created the *Feciales*, and *Pater Patratus*, who proclaimed War; also the *Epulones*, or Overseers of all sacred Banquets, and *Augures*, or Soothsayers, whose Authority was so great, that the Senate could not assemble without their Consent. They had all particular Garbs, except when they officiated, at which Time their Dress was alike, being a Garment of white Linnen, very wide, and reaching to their Heels, girt with a Girdle and Buckle about their Bodies. This Garment they called *Gabinus*.

And as *Fidelity* ought to be close, that is, the Matters we are intrusted with must be kept secret, pure, and inviolable. *Numa* order'd,

that the High-priest, in offering to *Fidelity*, should keep his right Hand covered with a white Garment, as *Tertullian* observes ; to signify, that Sincerity ought to be preserved simple and upright, and that 'tis sacred to the right Hand, since we are to assert it with Alacrity. *Virgil* likewise intimates, that the Firmness of Sincerity is signified by the right Hand, as a Pledge or Assurance: Wherefore *Dido*, in his 4th *Æneid*, complains, — *Alas! These are the gilded Words and Promises of the Son, who, as is said, carries with him sacred Things and Household-gods.* — And in his 3d *Æneid* we read, — *Father Anchises himself gives the dejected Youth Achemenides the right Hand, as a Token of his Sincerity to him.* — And in another Place, *Amata* says to *Latinus* — *Where is your Sincerity? Where the former Care for your Kindred, and your Word and Hand so often given to your Nephew Turnus?* *Virgil* also calls *Fidelity* white and grey; meaning, according to *Servius*, that Sincerity is most found in old People, who are grey and white. *Horace*, complaining of the Wickedness of his own Times, says, that Sincerity dressed in White is little worshipp'd: Adding, that, in the Offerings to it, the High-priest keeps not only the right Hand covered with the white Garment, but also his Head and almost his whole Body; to shew, that the Heart and Will ought to be pure and immaculate, and always to accompany Sincerity. Wherefore *Ariosto* also says, Sincerity was formerly represented in a white Dress.

Petronius reports, that *Numa* himself, for a Badge of Priesthood, wore a small Linnen-cap, like the Priests and Soothsayers in their Services; as did likewise the Wives and Maid-servants of the *Roman* Priests, called *Flamines*.

The *Hat* also, among the ancient *Romans*, denoted the sacerdotal Dignity; for the *Flamines* took their Names from *Pileus* or Hat, as if they would say, *Pileamines*: Tho' others are of Opinion, their Name is derived from *Flammeum*, which, among them, was an Head-ornament; for the Bishop-like Caps, long Coats and Garments were, as I have said, peculiar to the Priests. The Authority and Credit of the illustrious *Fabius Pictor* induce us to believe this, when he says, that the Priests, or *Flamines*, were not allowed to appear publickly without the Hat or Cap; but that in their Houses they were at their own Liberty. A Custom to this Day strictly observed in many Places by the *Romish* Prelates.

Infula was a fine white Linnen Garment, with which the Priest and Victim were covered.

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When the *Vestal* Virgins offered, they were drest in a long and wide Vestment of very fine white Linnen, called *Suffibulum*. Their Heads were likewise wound with a white Garment, and over it was a Vail of white Linnen hanging down square, and coming over their Cheeks, and fastened under the Chin with a Clasp or Buckle; wherefore they were called *Vestals*, from the Word *Vestis*. The *Romish* Women wear to this Day long Vails, pretending to imitate the virtuous ancient Matrons, who covered their Heads, Necks, and Breasts with them, and kept themselves so chaste and reserved, as never to separate from their Husbands, nor give the least Opportunity for Evil.

Besides the before-mentioned Dresses, the Priests had divers Implements, and sacred Vessels for Offerings, viz.

Præfericulum, a Vessel of Brass, wide on top, and without an Handle.

Patina, or *Patera*, a Dish or Platter, wherein the Priests saved the Blood of the Victims.

Achana, another small Vessel, in the Form of a Cup, in which they saved the Droppings of the Wine at the Offerings.

Acerra, was a small Box in which the Perfume was kept.

Enclabris, was the Table whereon lay the sacred Things; whence the Utensils, and other Materials for the Offerings, were called *Enclabria*. On this Table they laid the Beast to be offered, cut open and stretch'd out, carefully turning with a Knife, and inspecting the Entrails, to wit, Heart, Lungs, and Liver, in order to prognosticate future Events to the common and silly People. *Pausanias* reports, that the *Greeks* observed the same Methods in their Sacrifices.

Secespita, so called, *a secando*, from cutting, was a pretty long Knife, having a round Ivory Handle, tipp'd with Gold and Silver, and studded with Copper. With this they cut the Victim's Throat.

Struppi, was a Bundle of Herbs, called *Verbena*, mixed with Laurel, Myrtle, and Olive-sprigs. They were of Opinion, that these presaged Happiness and Prosperity in their Offerings; they even used them in their Purifications, filling also and making Pillows thereof for their imagined Deities.

Aspergillum, or Holy-water-Sprinkle, was made of Sprigs and Leaves of Hyssop, which, in a marble Vessel, called *Labrum*, they placed at the Entrance of their Temples (according to the present *Romish* Custom) and with which they sprinkled the By-standers and Congregation.

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They had divers other Rites, which, for Brevity, I shall pass over. What I have said is only to let Artists see, how diligently they ought to consult History, that, by that means, they may in their Productions follow Antiquity in all its Particulars, and so duely order and represent Things, that Lovers may say, with Applause, nothing is wanting.

The End of the Ninth Book.



T H E




T H E
ART of *PAINTING*.

B O O K X.

Of STATUARY.

Emblem, touching Statuary.

 **YOUNG** and sturdy Maid, having an hard Look, stands with her right Leg on a square Plinth, and the left on a globular Body. Her Garment is light grey, fastened above the Knee with a Button, and tuck'd up behind. Before, she has a *Sheeps-fleece* tied about her Waiste. Her Sleeves are turned up above the Elbows. On her left Arm she holds the Figure of DECORUM; and in that Hand, a *Chizel*, *Pair of Compasses*, *Line*, and *Square*; and in the other, a *Mallet*. Her Locks and Tresses are tied behind with a broad Fillet, which comes about the Head, whereon appears a small Altar, and an Eagle grasping Thunder.

C H A P. I. *Of Statuary in general.*

ER E we proceed to the Qualities and Operations of Statuary, we shall, as an Introduction, say somewhat of its Antiquity.

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Dædalus, as famous for Architecture as Statuary, was of royal Extraction: *Cadmus* himself, to whom *Troy* owes it's Rise, was a King's Son. As those Sciences then take their Origin from the ancient *Greeks*, I shall not trace their Inventors down to the Remains of the *Israelites*, nor to those who bestowed their Art on the costly and magnificent Temple of *Solomon*, the *Cherubins*, and Ornaments of the Ark, or the Vessels consecrated to Worship: Scripture is so express in these Things, that we must be convinced, these Arts were also in great Use at that Time.

The vast Pains is known, which the Children of *Seth* took in Engraving and transmitting to Posterity, their Inventions and Skill in Astronomy on two Columns, one made of baked Clay, and the other of Stone, in order that that Art, threatened with Destruction by the Flood and violent Waters, might remain intire to future Ages; and that after the Flood, *Prometheus*, Son of *Japhet*, was the first Inventor of Images; which has given Rise to all the Fables and Fictions of the Poets. The *Assyrians* and *Chaldeans* had Knowledge in Statuary; as we gather from *Laban's* having Household-gods, which his Daughter *Rachel* stole from him; and afterwards, from the *Jews* making a golden Calf in the Wilderness, by Mount *Sinai*, for Worship.

The Heathens applied themselves to Inquiries into Arts, with very good Success. *Ninus* Son of *Belus*, in Scripture called *Nimrod*, the first King of *Assyria*, immortalized his Father's Memory by building, to his Honour, a Temple embellished with Statues, and especially with the Idol *Raal*, in order to be worshipped. The Obelisks, or Pyramids, brought to *Rome*, by *Augustus*, out of *Ægypt*, are standing Evidences of the Greatness of that People in their Works.

The ancient Statuaries instruct us in a thousand pretty Inventions and Circumstances in History, which they unriddle; teaching us the Customs, Worship, different Dresses, Arms, &c. of the Ancients; Things very well worthy of our Study.

It's likewise not for want of Judgment, that the antique Statues are proposed to us, as the most perfect Models of Elegance and Symmetry, because the Age, wherein *Alexander* lived, was the most perfect we know of, for carrying Arts and Sciences, through the Emulation of that Time, to the highest Degree of Perfection: In order to which, they began with *Painting and Statuary*, framing some Patterns, from whence might be laid down certain and positive Rules, not to be departed from, without spoiling Order and Beauty. The famous Statuaries of those Times therefore employed their whole Wits in prosecuting the Work
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unanimously, and endeavoured to make exact Inquiries into the Beauty of Nature, and what Shape and Proportion the several Parts of the Body ought to have, in order to form thereout an intire perfect and harmonious Whole: Yet it being impossible for them to bring all the collected Parts into one and the same Object, they concluded to chuse the principal and most beautiful Parts out of several Bodies, in order to compose from them different perfect Figures, to serve Posterity for Patterns and Models.

CHAP. II. Of the Execution of Statuary.

STATUARY is an Imitation of Nature, performing it's Work by a strong Motion of the Body, and Dexterity of the Hands. It consists in the Symmetry or exact Division of the Objects, according to their particular Qualities, especially in the *human Figure* (wherein it most excels) and next, in *Quadrupeds*; all *Relieved* and conformable to the Life.

It's other Performance concerns the *Bass-relief*, or half round Work, according to its different Qualities; as we shall hereafter explain.

The Materials for Statuary are of five Sorts, and each of a particular Nature and Quality.

The first is Clay.

The second, Wax.

The third, Wood.

The fourth, Ivory.

The fifth, Stone.

The two first are worked with wooden Tools, and the rest with sharp Irons, and each Material requires a particular Handling. From the first, something is *taken off*; to the second, something is *added*; in the third, is *cutting*; in the fourth, *scraping*; and in the last, *driving* or thrusting, according to the Nature of the Matter, either soft or hard, solid, dry, or brittle.

In an human Figure or other Creature, Statuary first sketches its Thoughts on Paper, making choice of the *most beautiful Side*; and then takes Clay, and sets those Conceptions upright, and as like the Design as possible. The Figure being now roughed out with the proper Tools, or rather with the Fingers, the Life is set to the same Posture, in order to

to finish after it, and being brought to this Forwardness, the Artist proceeds gradually round, till all Sides are finished and nothing is wanting. The Work, standing in this Condition for some Time to dry, is afterwards baked in an Oven, and then may serve as a Model for carving in Marble or other Matter,

The Essence of this Art lies in a *beautiful Form, and a neat or distinct Representation of the Things we would make*, whether human Figures, Beasts or other Objects; of which, the principal are Figures and Bas-reliefs.

The first considers Man, Woman and Child, of all Ages; as likewise Portraits or Busts.

The second respects the Horse, Camel, Elephant, Lyon and other Beasts. And

The last regards the Peacock, Eagle, Raven, Owl and other such Creatures occurring in this Art; all requiring an exact Knowledge.

Seeing therefore that so many Things are necessary to be understood, I think it of the last Consequence, that the Artist, before he begins Sculpture, be well acquainted with the *Grounds of Drawing*; and for two Reasons; First, In hopes of Honour and Advantage; and Secondly, For Fear of Prejudice and Reproach. These two Considerations always attend the Master, and one of them unavoidably depends on his Knowledge and Performance. For as the Work is of great Consequence and Charge, as well in the Materials as Tools, and slow Process; so, if it succeed well, it brings Reputation and Gain, otherwise greater Loss and Blame.

A true Artist ought not to be without the following Works, *viz* The Statues of Perrier, the Iconology of Cæsar Ripa, Oudaan's Roman Might, and other Books of Antiquities; also the principal Histories but chiefly, *Les Caracteres des Passions*, by Monsieur de la Chambre and other Authors on the same Subject; together with those of Dressees and of Beasts and other Animals. And for Practice, he ought to be furnished with *Plaster-figures, Bas-reliefs, Medals, Busts, Hands and Feet, Lions and Lionesses, Sphinxes, Terms*, and many other Things which are to be bought; as likewise, Models of Wax and Clay, and on Paper.

C H A P. III. Of Bas-reliefs.

THAT I may proceed in an orderly Manner, I shall begin with *Bas-reliefs*; of which there are three Sorts, *viz. almost Relief, half Relief, and faint, or flat*: And the Difference of these ought to be well consider'd, as they have three particular *Intentions* in their Proportions or Divisions.

The first Sort, or *almost Relief*, is commonly used in *deep Niches*, with Figures in full Proportion; having *three Grounds* behind one another; the foremost Figures are *almost Relief*, the second *half Relief*, and the third *somewhat less*.

The second Sort, or *half Relief*, is used in *shallow square Niches, Frontispieces, circular-headed Upper-doors, and Niches*. This has *two Grounds or Depths*; the first is *half Relief*, and the second *somewhat fainter*.

The third Sort is proper for *Frizes, Pedestals, Ballustrades, and Medals*. This has but *one Depth*, or a single Figure on one Ground.

In their Ordonnance, four Things are to be observed.

1. That the *principal Figure* of the Work have its *full Relief*, and those of the least Consequence *most faint*, and sticking to the Ground.
2. That the *greatest Motion* and Action of the Figures be always in *profile*, yet without any foreshortening of the Members.
3. That the *Setting on* of the projecting Parts appear *natural*, not forced.
4. That the Work be equally divided and distributed every where alike, not too full in one Part, and too empty in another; which is a Point of great Importance.

Altho' these *Bas-reliefs* seem chiefly to concern Statuaries, yet they as much affect Painting, on account of the particular Relation the two Arts have to each other, in that one cannot be perfect without the other. The Statuary borrows from the Painter the Ordonnance or Disposition for the Ground of his Work, which he afterwards puts in Practice: The Painter, on the other hand, learns of the Statuary the Method of modelling, as necessarily serving for a Foundation in the Performance of *Bas-relief*. Wherefore, I think a Painter cannot pos-

sibly paint a good one, unless he understand something of modelling; nor a good Statuary give Satisfaction, without having some Skill in Painting.

A judicious Master ought to be exact in ordering these Bas-reliefs, that *each* receiving its *proper Light*, all may appear *distinct*, and without the least Alteration. *Sun-shine* or *sharp Shades* make Things look otherwise than they really are, by the mishapen Ground-shades which on those Occasions are seen in Nature; when the Work, being much raised, has many deep Hollows.

A large and *universal Light* is most advantageous for the first Sort, or *almost Relief*.

A Light *somewhat more from the Side* is most proper for the second, or *half Relief*; because it has but few Risings, and the Work is therefore more free from Ground-shades. And

A *direct Side-light* is best for the third or *fainter* Sort, as giving it great *Decorum* and Elegance, tho' it be almost without Shade.

This Doctrine, touching the Light, may possibly seem strange to some, *viz.* that it ought to be governed by the Bas-reliefs or Pictures which are to stand or hang in it, according as they are more or less relieved: But we must conceive, that a *proper Light* ought to be chosen for *each Sort of Bas-relief*, from this Consideration; that the Light is not equally good every where: Here, suits a Bas-relief in a deep Niche; there, one less rising, and here again, one that is quite flat; the one being thus lighted from a Side, and the other fronting. Nevertheless, it must not be thought, that according to the Make of the Room, the Disposition of the Windows, and the Places fix'd for a Niche on each Side of the Chimney, 'tis in our Choice to have in one of those a Bas-relief of three Grounds, and in the other, one of two Grounds, or one; because that which is nearest to the Windows receives a more fronting Light than the other: Wherefore, they ought to be alike hollow and raised. By a *proper Light*, we mean, that the Work must be so order'd, that *each Part*, according to its *Light*, get a good *Decorum*: For Instance, in the former Niche, where the Figures are much raised, they cannot give such large Ground-shades, since the Light falls on them a little fronting, but may happen in the other, where the Light comes more from the Side; unless you placed the Figures which in one Niche are on the right Side, in the other on the left, thereby to prevent the superfluous Shades, and elegantly reconcile the Difference of the Lights.

The

The Bas-reliefs in *shallow Niches*, with two Grounds, require as nice an Observation, and the same Conduct is necessary in *Frizes*, *Pedestals*, and *Medals*.

Many err in placing Bas-reliefs in Frizes of Chimneys, on Pedestals and over Room-doors, even upon the Breast-work of the Chimney itself, setting there more than half relieved, nay, whole relieved Figures; as I once saw an *almost Relief* on a *single Ground* in a Chimney-frize. In my Opinion, 'tis very improper to make Figures of nine Inches Length so very distant from each other, and so little draperied; (sometimes a Figure has scarce three or four Folds) the Work looking then (to speak in painter-like Terms) more like a smooth Dead-colouring, or rather old and wore out, than new made, and should by right be executed as faint and fine again. I have observed, that Painters, in representing Bas-reliefs in such Places, avoid all *large Shades* as much as possible, especially in Frizes, Pedestals, and other Flats; it being, in my Opinion, very proper that those Parts of the Architecture *keep their Flatness*; and as all the Ornaments, *viz.* Capitals, Foliage, Modillions, Triglyphs, and the like, are in such Case commonly perform'd neat and curious, so our Figures ought likewise to be perfectly finished.

Some keep too much to the *great Manner*: But the smaller the Things are, especially *within-doors and near*, the neater they must be: For *without-doors* the Case is different, because there they receive Light from all Sides, and are less set off, be they ever so much raised. Wherefore, Statuary joined to Architecture, in such Manner as it ought to be, is the Business of a judicious Artist, and for which no one is qualified without great Practice.

As this Study concerns a Painter as well as a Statuary, I shall shew the former in how many different Manners a Bas-relief may be painted: And seeing the most expeditious is always the best, I shall lay down that which, by Experience, I have found to be best.

First, I paint my Cloth neat and even, with such a Colour as my Bas-relief requires, whether white, grey, red, yellow, &c. between Light and Shade, or in second Tint. Drawing my Ordonnance on this Ground, I correctly and strongly trace it over with black Lead, and after rub it with a dry Cloth that it may stick fast, and resist the Varnish without muddling. Then I varnish it all over, and proceed to painting; first the Shade, and then the second Tint against it, leaving the Ground for the Light, and uniting the Shade with the second

Tint airily, without softning them with a Fitch, I scumble the second Tint, either with a Finger or stiff Pencil, into the Ground. Then I take another Tint, as dark as my Model directs, and with it give a Ground behind my Figures, leaving the Work on the light Side without the least Relief. Being to finish, I rub the whole Work, or as much as I can do at once, with a lighter Tint than the first Ground, and so very thin and even, that every Thing may appear through it; observing here, that the White must be very stiff, and thinned only with Turpentine. On this wet Ground I clap my main Lights, which then, as well as the Shades, will gradually unite with it, without touching each other.

The second and third Sorts may be easily finished up at once (the Retouching excepted) as having neither Ground-shades nor Hollows; the Method is this. My Cloth being prepared as aforesaid, I first heighten, scumbling the main Light into the wet Ground, which, by the running of the Turpentine Oil, is become somewhat tacky: I do the same with the Shade, leaving the Ground in this Condition for the second Tint. If the Work is to be very neat, I rub it over with a good Varnish, mixed with some fat white Oil, that it may not dry so soon, and that I may with ease, and as long as I please, paint upon it, heightening on the most Relieved Parts, and giving dark Touches in the Hollows, scumbling also here and there some Smalt with a soft Fitch, and some Yellow in the Reflexions of the Shades. If the Back-ground ought to be a little darker, now is the Time for doing it, because then it will no more go in.

The last Sort needs no other Ground than the first; and it ought to be neat and even; because the Light on one Side, and the Shade on the other, make the Work Relieve and Rise sufficiently: Yet let us observe, that as often as we paint or re-touch, it must be rubbed over with Varnish, or at least where necessary, to prevent it's going in: For such is the Nature of Varnish, that it will bear *but one Painting*; otherwise the Work sinks presently.

We shall now shew what is to be observed in Painting *Figures in deep Niches*; a Work not to be performed, either with respect to the Figures or Ground-shades, without due Knowledge in Perspective, whatever Applause Ignorants may get from those who do not understand it.

His Blunder was great, who, painting a fine Figure, in a Niche, with a Stick in it's Hand, shewed the Ground-shade of the Stick very plainly on the Hollow of the Niche, but gave none to the Leg which supported

ported the Body, save a little on the Plinth next the Foot. Most sad Conduct ! Another simple young Fellow, seeing his Master paint a grey Figure in a Niche, and being told, that the Ground-shade was a Matter of much Importance, and ought also to be correct, and being at the same Time shewn the Model it was painted by, went immediately and got a Niche made : But for Want of a Figure he borrowed his Master's, and set it in the Niche, tracing therein the Ground-shade with black Lead ; agreeable to which, he gave all his Figures, in what Action soever, the same Ground-shade.

Now, it's certain, that Things painted on firm Places ought, that they may look natural, to have their *proper Ground-shades* according to the Relief ; well observing, 1. Whence they receive their Light, fronting or sidewise. 2. How far they are from the Light, in order to determine their Shades ; as one, somewhat short, sharp and strong, as being near the Light, and the others, longer, fainter and more melting in Proportion as they go off from it.

As a Furtherance to the Artist, I shall treat somewhat of the Painting on *wooden Vases, Urns, Cisterns*, and the like, or on other smooth Objects.

As Things painted on smooth Objects, standing in large and wide Places, can have no Relief or Projecture on the Sides ; when seen fronting ; so rising and projecting Ornaments, such as raised Figures, Lions-heads, Festoons and the like, are very improper and unnatural on them, unless being fixed and *immoveable*, they were seen but from *one Side* ; for then you may paint as strong and Relieved Things upon them as you please, avoiding the Side going off, since the smooth Roundness of the Figure does not admit it. The *moveable Objects* which are used, and seen from *all Sides*, must have a fronting Light, and be painted very flat or faint, and with no rising Swells ; and the Ground, of what Colour soever 'tis, be laid in such Manner, that what is painted on it, whether Figure or other Object, be set off by a dark Tint in it's Outline, and this to be darker or lighter, as it ought to be *more or less rounding* : Yet the main Light must be somewhat stronger than the Ground.

As to the *Colours*, there are many which agree well together ; as *Lapis Lazuli* inlaid with Gold ; also green Serpentine, with White, as Marble or Plaster ; Touch-stone, Porphyry, Agate and others. On Wood of any Sort, suits Ivory-work, provided the former be not too light a Colour, like Palm or Olive-tree. In the Use of Gold, it ought to be laid on of such a Tint as you think fit, so as it may be
height

heightened with Shell-gold on the most Relieved Parts, and afterwards varnished.

In these Countries (*Holland*) Statuary is of small Account. Little Advantage is to be gained by Marble or other Stone: And tho', here and there, in a Garden or other Place, a Figure or Child is to be made in Free-stone, yet that is too trivial for a good Master. But 'tis otherwise in *Italy*, where there are so many magnificent Buildings, and mostly enriched with Carving and Statuary: In fine, *that Country is a Land of Promise*, to one who understands his Business. He gets Money, and has the Esteem of the Great. On this Account, a Statuary in our Country ought to be somewhat acquainted with Painting, as being obliged to make a Virtue of Necessity. I knew one, who, for this Reason, applied so much to Painting, that he changed the Stone into Cloth, and his Chizels into Pallet and Pencils: *For*, said he, *People here will scarce pay for the Cloth, much less lay out so much Money for a Block of Marble*. It's certain, they cannot always carry such heavy Baggage along with them; I speak with respect to those, who hang their Houses, Galleries, Halls or Apartments with Cloths, and cause them to be painted with Statues and Bas-reliefs, which at any Time, in Case of Removal, Fire or other Accidents, they may roll up, and hang in other Rooms, which otherwise they could not do; at least 'tis better than to paint every Thing on the Walls themselves, as was the former Custom; since this Country is not like *Italy* or *France*, where the Painting in *Fresco* (as divers Palaces and Churches of some hundred Years standing can testify) sufficiently pays for Trouble and Charges.

CHAP. IV. *Of the Force, Property, and Management of Bas-reliefs.*

I THINK an Artist ought never to be at a Loss for Matter in this Point, either for the Pencil or Chizel; because 'tis to be furnish'd not only from the Fables, Emblems, and Bacchanals, but likewise from Scripture.

I have formerly, in the Book of *Ordonnance*, propos'd the Story of *Judab and Thamar*; which, according to Bas-relief-Management, is, with little Alteration, (as well as many others) very proper for it, when you would represent two or three Grounds in the same Piece, tho'

tho' that Story require not so much Depth : And how fine would such a Bass-relief become the Hall either of a *Jew* or *Christian*? And if herein, the *Servant* and the *Country-house* were on a particular Ground, how plainly would the Matter appear, if naturally exprest? For tho' many imagine, that a Bass-relief is in the same Case with a Medal, which tends only to commemorate this or that Occurrence, or remarkable Story, I must intirely deny it, since, in my Opinion, the chief Intention of the former is, in an instructive Manner, to serve for adorning a Building; and the plainer, more artful and intelligible, the better it is, especially when the Choice of Subject is our own, and we can go to the Expence of it. Yet painted Bass-reliefs ought, as well as a good Picture, to have their Property; as the Ancients (who brought this Art to such Perfection) have sufficiently shewn in their fine Remains, which are our best Models.

I agree with others, that, without an exact Observation and Inquiry into Antiquity, and the Comments thereon, which some ingenious Men have left us, we should be almost Strangers to the hieroglyphic Sense of the antique Bass-reliefs; for many of them are so foreign and dark that we can scarce apprehend what the Ancients would signify by them.

We shall therefore make some Remarks on the long and small, yet fine *Bass-relief* of *Meleager*, *kill'd by his Mother, when she burnt the fatal Wood*. It's certain, that this Story is faintly represented; but, in my Opinion, the Master has omitted the Bustle and violent Stir of *Meleager's* Body, in order to preserve the Elegance of the Action. I find it also not strange, that few can understand this Story without some Writing under it. We there see the *Parca*, or *three fatal Sisters*, but nothing of the Mother; and tho' we suppose *Diana* to be present and mourning, yet that Circumstance does not fully clear the Meaning. *Meleager* should rather have had his hunting Equipage and Dogs by him, in order to point out his Person and Inclinations. And tho' the burning of the Wood seem, in some measure, to express the Matter, yet I think it too neatly cut and smooth, and should be more like a Firebrand. But my greatest Wonder is, at the Absence of the Mother *Althea*, she who was a principal Person, a great Princess, and acted this Tragedy out of Revenge, and seeing 'tis one of the greatest Effects of a revengeful Temper, to triumph in the Presence of those who are overcome. Moreover we see no active Passions rule in any Part of the Composition. Nor can I say, who the Woman sitting by him is, whether his Mother, *Diana*, *Atalanta*, or who

who else: I cannot believe she is his Mother, because he seems to be as old as she. Moreover, we do not perceive in him any Motion of a Person in Pain. Nor can I apprehend the Design of the Face on the round Board below on the Ground, it not being a Medal for Ornament, tho' doubtless placed there by the Artift for some Reason: Some think, it represents *Rage* or *Trouble*, or else *Fire*, because the Hair seems to be flaming. But the Matter might have been better express'd by a pressing of the Eyes, struggling of Arms and Legs, Contraction of the Nose, Mouth, Fingers, and Toes and the Trouble and Pain of the dying Person; whereas, here we see nothing like it; but contrarily, he seems to die very quietly, as his Arms, lying close to his Body at full Length sufficiently shew. Besides, 'tis against the Rule of Emblems to admit of any Aid, where the Fact can be performed by the Person himself, much less the Addition of two or three Figures to express the Meaning, unless they be Statues; such as *Tyranny* with *Nero*, *Ambition* with *Alexander*, *Valour* with *Scipio*, and so forth.

It's true, that Painters used formerly, before they were acquainted with expressing the Passions in the Face and Gestures, to write them on Scrolls proceeding from the Figures Mouths, that they might thereby be understood; but as Artists are now more enlightened, it would certainly be very improper to set a *Cock* or *Spur* by a Man *sitting* or *standing*, in order to shew his *Industry*, or a *Scull* by another, to signify that he is *dead*, &c.

By these Observations 'tis apparent, that our *Meleager* should rather have been known by a fine Action and Motion; since the chief End of a Representation is to express naturally, and with Energy, the Nature of the Matter; and this may as well be done in Bass-relief as Painting if the Story require it. Nevertheless we must observe, that there are some Passions which do not work *externally*, and ought to be expressed by *Additions*, in order to make them intelligible; such may be *Charity*, *Mercy*, *Piety*, *Liberality*, and the like: But *Anger*, *Madness*, or *Rage*, *Pain*, *Smart*, &c. (which disturb the Body as well as the Mind, by irritating the Members) do not require emblematic Figures or additional Explanations.

C H A P. V. Of the Draperies of Statues and Bas-reliefs.

AMONG the *Greek* Statues we find none, but what seem to be drest in one Sort of Stuff; and these are the Models for a good Statuary or Painter to govern himself by. But a Portrait, which is likewise an ornamental Image, must never be like a Statue, or Stone Figure, tho' white, and painted with a single Colour; even were *Ovid*, with his Train of *Metamorphoses* present. No fine Disposition of Folds is here of any Advantage: If the Stuffs be not like those of the *Greeks*, they are not proper for Stone, and seem less congruous with Antiquity.

Let us therefore not flatter ourselves, that we can make any Improvements, by seeking new Stuffs for our Figures; nor rely too much on the Dexterity of our Hands, that, how brittle soever the Stones are, we can work them, and perform any Thing, even Folds as thin as Paper, small flying Draperies, loose Hair-locks hanging on a Thread, &c. But rather imitate the *Greeks*, in the *Thinness*, *Pliableness*, and *Looseness* of their Draperies, that the *beautiful Sway* of the *moving Parts* be not obstructed, but *plainly perceived* under them; unless in the Case of *Old People*, who, because of their Stiffness, may be drest in *coarse Cloth*; and yet not as seeming to be a *meer Dress* without a *Body*, but sitting close to it, so as to *discover the principal Parts*, with the Ends hanging loosely down, not sticking out.

Flying Draperies have no Place among Statues, or Bas-reliefs: And tho' the latter represent Histories, yet such Draperies are not proper in them, unless on the *second or third Grounds*; where, then, they may be fixed against the Ground, and be no Hindrance.

In a *Medal* little Relieved, or on *Urns* or *Vases*, where flying and running Figures can be represented in all Sorts of Histories, we may freely make as many of those Draperies as we please; because, as we said in the third Chapter, the *principal Motion* ought always to be in *Profile*, either on a single or second Ground.

I willingly allow the *Greeks* to be the Inventors of loose Draperies, as being the most easy; but that therefore we may not, now Statuary is arrived at such Perfection, make use of all Sorts of Stuffs (which is a Thing possible) seems to me very strange: For it is certain, that all

Things, thro' long Practice, improve, and we daily discover and see what was formerly unknown. Besides, there are few Laws which are not capable of Amendment or Enlargement; and tho', as the Proverb says, — *Old People are seldom better'd by Younger*, yet it happens in some Things, especially in this Art. I speak here of *Laws* only by Way of Comparison. Pray observe, how little the famous *Bernini* at *Rome* has tied himself up to the *Greek* Antiquities. By the Force of his Judgment he has surpassed them; he has gone such Lengths, that it was indifferent what he met with, whether flying, running, lying, standing, naked, or drest Figures: He did every Thing, not like the *Greeks* in a Stone-like Manner, but with *Draperies flying, ruffling, and swinging, as if they were alive People; and those not twisted like Guts, but with beautiful and broad Folds, sometimes loose, at others, set, thick, or thin, tenderly and agreeably work'd as Art requires.* But, what am I saying? We need not go abroad for Examples: What fine *Draperies* has not the famous Statuary *Keyzer* made? It's certain, he did not merely follow the Antique; thinking it below his Character to beat the common Road: He sought the *plus Ultra*, in order to go beyond.

Add to these the great Master *Francisco Quenoy*, whom I do not name as discommending others, by passing them by in Silence, but as an excellent Pattern for shewing us a Way void of Error and Reproof: For, by saying, that *Bernini* perform'd what the *Greeks* never did, I mean, that he drest his Figures in thick and thin Stuffs, in order to give them, as it seems, more Motion; the *Draperies* swinging, flying, and ruffling, according to the Liberty allowed to any Master, who can perform it.

It may possibly seem to some, that I am trampling *Antique Glory* under Foot; but I declare, I have no such Intention: Tho' I know, that if some Persons had the Option, either to be a *Praxiteles*, or *Phidias*, or a *Dutch Keyzer*, or *Roman Bernini*, they would chuse to be the last; and for this Reason, that Art has, in these later Ages, met with Improvements unknown to Antiquity. But after all, *I must say*, in Reference to the Judgment I have made, *that tho' it be in our Choice to represent any Stuff we can perform, yet as long as we find none more beautiful, proper, or fine than those which the Greeks have left us for Examples, I think we ought to follow them.* As to what is flying, swinging, blowing, or ruffling (which is very improper in Statues, as we have said) I shall leave that Point to *Bernini*, and not follow either

Keyzer or *Quellin*: But were I to do that Honour to any Person, it should be to *Francisco Quênoy*.

But let me not, by any Means, persuade Artists to imitate the particular Manner of this or that Master; for every one has the Liberty of chusing for himself, and I preserve mine. What I have advanced is only a Whet for the judicious, by making further Enquiries.

'Tis a great Fault in Artists to fix their Thoughts on a *single Part* of a Figure, such as an elegant Neck, handfom Shoulder, Back finely muscled, or beautiful Thigh; which they work out with the greatest Application and Pleasure, in order to give it a Softness; and if *that* succeed well, they are perfectly charm'd with it; insomuch, that we may often perceive, in what Part their greatest Delight lay: Hence, it frequently happens, that the Parts of the same Figure are very unlike in Goodness; and the Hands and Feet, nay, sometimes the Face, bungled, for the sake of a well-finish'd Back. It must be granted, that the *principal Parts* are of the most Importance; yet we are not ignorant, how much the *Lesser* can either set off or deform a beautiful Figure. What is a fine Naked with poor Hands and clumsy Feet? Why was *Van Dyk* so famous for his Portraits, but for having as much *Regard to an Hand as a Face*? To an expert Workman it is indifferent, whether he cut a Block of Marble, or make a Model in Clay; save that the former requires more Time.

But after all, this Choice of *Handling* and Neatness is of no Moment, if the Figure be not *well set* or designed, because the greatest Perfection lies in a Conjunction of both. Wherefore, it is certain, that if *Phidias* and *Praxiteles* had been Masters of *Bernini's* Handling and Elegance, and this last, the Knowledge of the *Greeks*, all three would have deserved the greater Praise.

I as readily own as I take it for granted, that Art owes its Defects to Artists themselves, as well in Painting and Statuary, as Architecture; proceeding not only from Masters keeping their Pupils ignorant of their Principles, Experiments, and Secrets, but also from obstructing their Advances in the Art: For tho' it were Weakness to think the Ancients did not understand it, yet the Decay must, as I imagine, be principally imputed to the Reason I have given: From whence arose another Mischief, to wit, an Indifference in Pupils for further Improvements, especially in Statuary. Accordingly, none will at this Time seek the old Path of his Predecessors; 'tis now overgrown, and become so uncertain, as hardly to be found; every Man runs blind-fold over the Heath, without knowing whither.

We observe, that the *Greeks* have commonly made more naked Figures than the *Romans*: Which I can ascribe to no other Cause, than a Choice of Objects agreeable to their Inclinations, and a Desire to display their Skill in the Composition and Symmetry of the Parts of an Human Body. In their Statues, they rather chose to represent Deities than Men, and in their Bas-reliefs, rather Bacchanals and Sacrifices, than Histories. The *Romans*, on the other Hand, desirous, by their Statues and Bas-reliefs, to transmit the Memories of their Emperors to Posterity, found themselves obliged, that they might not go against History, to dress their Figures in the Mode of the Times.

We shall now consider the necessary Observations in *painting Statues* and Bas-reliefs. It is certain, that they must be very neat and white, because such Works, in Stone, being both hazardous, troublesome, and costly, were never undertaken before the Artists had chosen fine Blocks of Marble for that Purpose. Wherefore, we ought to take Notice of the *Stones*, and their Kinds.

Light Marble is various; one Sort intirely *white*; another, *bluish*; a third, *flesh-colour*, &c. being thus either in Nature, or chang'd thro' Time. They are all good when free from Spots or Eyes, and appear well against proper Grounds.

For this Reason we see, that the Ancients represented the best and most remarkable Histories either in Copper or white Marble; as many Remains on Palaces, Temples, Honorary Arches, Columns, Pyramids, Tombs, &c. can witness. Single White has also this Advantage above the colour'd Paintings, that it does not soon change, and when it fades, as Marble itself is not free from it, it is all of a Colour. The Use of it is certainly attended with much less Trouble, and not less natural than in Colours: Moreover, we may sooner find ten Masters for this Sort of Painting, than three for Colours; because it is but a single Part of the Art, and remains always the same, and without Alteration; whereas the Case of Colours is quite different.

The grey Paintings represent only a Wall, or Piece of Stone-work, but the colour'd ones shew the Life itself, seen as thro' a Window: Wherefore the grey can neither recreate nor serve for particular Pictures, of Delight; nor can be of further Use than in the Places where they are set for Ornament, of which they make but a small Part; and were any Thing else to be placed there, it would be but of the Nature of the Stone, and not please like a colour'd Picture. 'Tis even in the same Case with a Field in Summer and Winter. The North
Wind

Wind deadens and greys it, and the Summer revives and makes it look green again, feeding the very Soul with its Variety of Flowers.

The *white Marble* has a particular Colour and Tenderness; as may be perceived in the Mixture of Colours: Wherefore, it is of great Moment to *suit it well* to its ground.

Between grey Stone it ought only to be temper'd with white and black, and softned with light or yellow Oker; but between reddish or Porphyry Stone, with a little Vermillion or *Indian Red*, somewhat upon the Flesh-colour, and this in Shade as well as in the second Tint. If you learn this Colour from the Life, your Work will have the utmost Agreeableness.

C H A P. VI. *Of the Attitudes of Statues.*

BESIDES the Draperies of Statues, something is to be observed touching their Sways and Postures; which is a Point of the greatest Consequence: Wherefore we shall, in the first Place, shew what Statues are; next, whether they will admit of any other Variety than what the *Greeks* have assigned; in the third Place, whether those, which since their Times have been in Use, are reckon'd as good; and lastly, whether it be not more advisable to follow the Antique and good ones, than to seek after new and less good.

Amidst the Infinity of *Motions* incident to Nature in general, it is observed, that every Man has one particular to himself, and peculiar to his Temper, one bustling, another slow, and a third between both: And this Distinction cannot but be obvious, even to a Man of small Understanding, since from thence, and a Propensity for Company like ourselves, proceed either our Love or Aversion for this or that Person and their Actions. And if this be granted, we may be assured, that the ancient Masters (especially the *Greeks*, who were so famous for Wisdom) nicely observed all those Motions, as well the internal as external, and expressed them in their several Works. Wherefore it may then perhaps be inferr'd, that nothing in this Particular remains for the Improvements of After-ages: But let me ask, Why we should not as well make use of our Abilities and Judgments in order to go forward? I think we may, in other Things especially; but passing by what

what is already done, we shall proceed to inquire, what a Statue means and signifies.

A *Statue* represents an Idol in human Shape: An Idol I say with respect to its Origin and Use, and (as far as Statuary is concerned) formed after the best Proportion, either in Gold, Silver, or other Metal, and dexterously work'd by the Hand and Judgment of the Artist. The Uses of these are, to be set in Temples, Courts, Palaces and other publick Places, but especially to adorn Architecture. We find them as well in Scripture as Fables: For Instance, in *Mordecai*, when royally arrayed he was led, on Horseback, by *Haman* thro' the City. Also in *Christ*, when exposed, by *Pilate*, to publick View.

We likewise find Matter for Statues in profane, even recent Stories: As for Instance, in the late King *William* and Queen *Mary*, of blessed Memory, moulded from the Life, and set up in the *Temple of Honour*, and such like. None of these Pieces shew either active, passionate, or violent Motions, but plain or grave, and majestic, suitable to the Dignities of the Personages they represent, and which we ought to consider as Gentlemen or Ladies, who, standing at Doors or Windows to see, and be seen by the People, are serious and without Motion. Whence the Proverb seems to arise, — *He stands like a Stone-figure, or Block.* — or, like a dumb and lifeless Person.

We shall therefore consider two Sorts of Statues, the *unactive* and the *moving*. The *unactive* are such as stand singly in *Niches* and on *Frontispieces*, and the *moving* or bustling are those which are seen in Groups of 2 or 3, on *Pedestals*, *triumphal Arches*, and *Fountains*.

Now, it's certain, that these two Sorts of Statues must needs have particular Purposes, and therefore *particular Places*: For the former are seen from a *single Stand*, for which they are properly made, and the latter are to be viewed round about from *all Sides*. But of this we shall say more in the next Chapter.

As to this latter Sort of Statues, they receive not their Appellations from the Persons they represent, but from the *Actions they performed*, or the *Misfortunes they underwent*: And herein lies the main Point, since, without them, the Persons singly of themselves would not be known; as in the Stories of *Seneca*, *Petus*, *Laocoon*, *Pyramus* and others: And these Occurrences or Accidents must be *but once*, and on *one Occasion* attributed to them. Suppose any of these Persons were to be represented by a single Statue, as *Laocoon* with a Serpent, *Pyramus* with a Sword, &c. What Difference would there be between

one who once committed such an Act, or bore such a Calamity, and one who in his Life-time, had gone thro' a thousand Accidents, as *Hercules*, *Theseus*, *Achilles*, *Hector*, and many others, who are represented by one Statue? Wherefore we may easily conceive, that the Ancients have in every Respect so firmly fixed and orderly disposed their Postures, that there is no room left either for Alteration or Addition. Besides, we see, that no Additions of the modern Masters are like the Antique, either in Quality or Goodness, as is evident in the Works of *Quellin*, *Keyzer*, *Bernini*, and many others, who made no Distinction between Statues and Statues.

If I seem here to contradict myself, because, having in the preceding Chapter set those three great Masters almost above Antiquity, I now place them below it, let it be observed, that I am *speaking of Statues*, not of Bas-reliefs; for herein they have neither excell'd nor been equal to Antiquity in the Beauty, Air, and Variety of Draperies.

The Ancients, in their Statues, had in View *three principal Conditions* and Natures of Men; the *gay*, the *heavy*, and the *moderate*: The *gay*, are active, full of Fire, and slender like the *Apollo*; the second are melancholy, slow and listless, like the *Antinous*; and the third Sort is composed of a Temper between both, as the *Mercurius radians*, which receives its Light from below. All these were etcht by *Perrier*. We also commonly observe, that the active and airy are seldom long without Motion, now standing on one Leg, then, on the other: Accordingly, the Ancients represented such a Person standing on one Leg, resting little or nothing on the other Foot: But, being to exhibit an indolent, voluptuous, melancholy one, like *Antinous*, we may plainly discover, how heavily he stands on one Leg, and yet rests on the other Foot, his Belly sticking out, Head hanging down, and Hips excessively rising. The Contrarieties of these two Figures are worthy of Remark; one seems to fly, and the other to be sinking into the Earth. As to the Expression of the third Figure, (which is a Mean between the two Sorts aforesaid) he, as a well-temper'd person, is made standing firm on his Legs, looking thoughtfully down, without any Turn, not too fiery or easy, nor too much sunk; one Hip swelling a little more than that of *Apollo*, and somewhat less than that of *Antinous*, and tho' resting on one Leg, yet appearing more firm than the one, and more airy than the other.

Now, as the Ancients knew how to divide those three different Bodies so very nicely, according to their Natures and Action, so we need not question but they handled all their other Figures in the same Manner:

ner: I speak, in reference to their Qualities, as a still-standing *Bacchus*, *Mars*, *Hercules*, *Saturn*, &c. Even the Women, Goddeffes, and Nymphs not excepted; all which proceed, either in a greater or less Degree, from the three Standards before-mentioned: This Truth is evident not only from these Examples, but likewise from what we daily meet with, whether in Models or Prints. Let us then not imagine, that we are able to invent new Actions for our Statues, or others than those which are already found, much less, that they should be better and more proper; but rather employ our Thoughts more advantageously on other things, and in the mean Time implicitly follow the Ancients in a Study so noble, and in which they took so much Pains.

The main Point lies in the *beautiful Sway of a Statue, well express'd according to the Quality, Condition, Nature and Intention of it*. But hereby I mean not, that we are obliged punctually to imitate the Actions and Postures of the Ancients, without the least Deviation; contrarily, every Man has the Liberty of exercising his Ingenuity: I propose their Works only as Patterns which I have always followed, and would have others do the same, without Fear of being therefore call'd Copyists, or their Works, Copies. Such a Moderation I think even very commendable, since the Fable of *Icarus* teaches us, that High-flyers have often great Falls; or, by avoiding *Scylla*, they get into *Charybdis*.

There still remains a necessary Remark, touching the *Explanatory Additaments* of Statues; and, to be brief, I shall shew their Natures in three particular Statues, and chuse out of many, the Stories and Figures of *Lucretia*, *Dido*, and *Thisbe*, among the Women. Those of the Men may, on the same Foot, be easily apprehended.

I represent these three Women with Daggers in their Hands, to denote that they fell by those Weapons.

Lucretia is grave and majestic.

Dido, haughty and proud. And

Thisbe, very plain and City-like.

I exhibit *Lucretia* thus, because she was a noble *Roman* Lady, who, being ravished by *Sextus Tarquinius*, in Discontent stabbed herself with a Dagger. Now, to make this known, a round Shield or Board, with the Ravisher's Head thereon, is standing or lying at her Feet, and on her right Side lies a Dog to point out her faithful Love. On the Pedestal appears the whole Fact.

The second, a Queen of great Spirit, has likewise a Dagger, because, on being deceived, she, in Spite and Rage, killed herself. The
Figure

Figure of *Aeneas* I place near her, and on the other Side, a Sparrow, as the Emblem of wanton Loeve.

But *Thisbe*, in honourable Affection, mov'd, or rather deceived, by *Pyramus's* imaginary Death, stabb'd herself for pure Love and Despair; as being unwilling to survive her Lover. Near her, on one Side, stands the Figure of *Pyramus*, and on the other, two Turtles. Underneath these two latter, appears the Fact itself, as in the first.

These I think sufficient Examples for further Representations; as having shew'd the Difference in three, which are almost conformable to each other.

CH A P. VII. *Of the placing of Figures upon Pedestals, Frontispieces, in Niches, and other Places.*

IT is evident, that Statuary has a Dependance on Architecture, and is regulated by it: And as Figures adorn and give Life to a Landskip, so Statuary embellishes, and makes Architecture look grand. A good Landskip-painter knows what Objects are most proper for an Ordinance, and what Forms they must have, whether crooked, strait, standing, sitting, to the left or right, in order to produce *Decorum*, as we have shewed in the Chapter touching *irregular Objects*: And a skilful Architect ought to be as well acquainted with the Method of setting off his Work with Figures, Bas-reliefs and other Ornaments according to Rule, that it may thereby become not only magnificent and elegant, but we may plainly perceive, *it must be so and not otherwise*. He should also know, why some Figures ought to face, and others look from each other; why these must swell or rise outwardly, those be upright or sitting, &c.

Upon this Account, the Statuary ought rightly to understand the *Architect's Intention*, ere he proceed to work; as also what Figures he is to make naked or cloathed, be they of Men, Women or Children, on what Side they ought to rise or swell, and how bent; and from what Side seen, and whether they must stand high or low, and so forth: Being apprized of these Particulars, he is then to execute his Thoughts in finding, according to those Sways, fine Actions, graceful Motions

and elegant Draperies, from whence may arise a general *Decorum*. Thus much, as to these *two active Sisters*.

In relation to the third, to wit, *Painting*, which embraces them both, as needing their Aid, I must say, that as it makes the Elegancies of Architecture and Statuary, whether in History or Landskip, its chief Study, so a judicious Painter ought, for adorning his Architecture with Figures, Bass-reliefs, &c. to be thoroughly acquainted with them, that he may naturally express them with Shade and Colour; even, so much as thereby to correct the inevitable Mis-shapes still to be observed in Nature.

'Tis unaccountable, that, among so many good Architects, Statuaries, and Painters, so few have understood the *right placing of Statues*: They sometimes hit it, but not upon certain Principles. Wherefore we shall endeavour to clear the Point in few Words and three Sketches; hoping that no Offence will be taken at my adapting the Matter also to Painting, since it has so near a Concern therein.

As there is nothing in Nature without Imperfection, so, in the Use of Things, we ought to proceed with Judgment, in order to chuse the best for the Satisfaction of our own Eyes, as well as those of the Knowing and Lovers.

In the placing of Statues in Architecture, the same Regard must be had wherever they *stand* or *sit*. I speak not of Painting alone, but what generally concerns both the Arts; Statuary in the first place, and afterwards Painting. See *Plates LXV. and LXVI.*

Behold the Sketch in *Plate LXV.* with Attention, and my orderly Disposition of the Statues in different Places; sufficiently to evidence the Regularity of my Scheme to any one who has a mind to try the contrary.

Here, you are only to observe the Out-lines of *Couples* or *Pairs* of Figures, and their *Postures against each other*; for a single Figure acts for itself, but a pair or couple of Figures shews the Result of both.

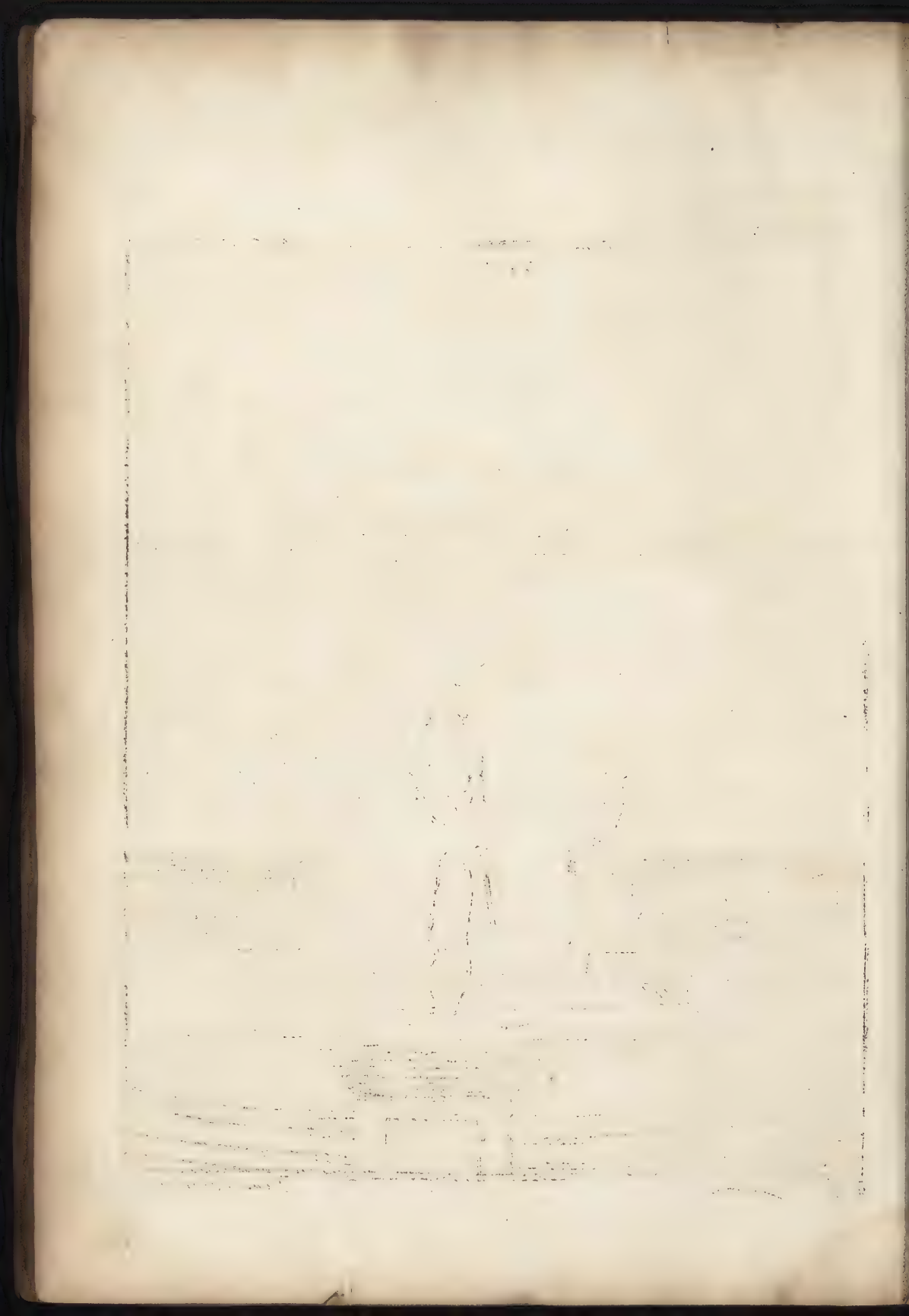
I have formerly asserted, what constitutes a beautiful Action, namely, *a good Turn of the Members and Motion of the Head, Arms, Hands and Feet.*

The 1st Example chiefly concerns Statuaries, who, by observing that Position, will shew that they understand it, and are able to order and make large Things as well as small.

The 2d Example respects Painters, tho' it be the same as the former, in reference to the Out-line; but with respect to *Shade*, when

Ex. 1.





we are confined to a single and fixed Light, we ought to chuse a proper and advantageous one, that the *Out-line*, as our principal Purpose, may thereby maintain its Force, and produce the Effect and *Decorum* we desire; as you see here with its opposite.

We have formerly said, that the *Out-line* without the *Shade* is of no Effect; and that a beautiful Action and *Out-line* may lose their Force, and the Gracefulness be spoilt by an improper Light; which Mis-shape is very visible in sharp and broad Lights, and more disagreeable than in stirring Figures.

The 3d Example concerns those who paint Figures, Bas-reliefs, and other Ornaments, either in white, red, yellow or other colour'd Marble, or Stone. Here, observe not only the *Out-line*, as in the first Example, or the same shaded, as in the second, but likewise the Colour of the Stone, as well in the Shade as Light: I say, especially in the Shade, because therein appears the greatest Variety, either by means of the Air, or some other Reflexions.

Another of our Positions has been, that all Objects retain their natural Beauty in the Shade, unless they receive Reflexions from other Things; likewise that White is the most susceptible of it, and, by its Cleanness, easily receives whatever Colour it meets with. Consider also, the great Difference between the Closeness and Solidity of Marble, and the Thinness and Transparency of Linnen. In the third Example you will find that white Marble, not without Reason, produces yellow or russet Shades; wherefore you ought carefully to consult Nature, in order to imitate her with Knowledge.

But to return to the first Example, let us observe how two opposing Figures appear in their *Out-line*. First, upon the *Frontispiece*, where these two Figures swell outwardly, the Faces either regarding or turning from each other, and the Arms the same; and the middlemost strait, without swell, and fronting; and those on the outsides also with little, or no Turn, as being seen only forward: Secondly, the two Figures on each Side of the Steps likewise swell outwardly, yet more turning than the others, because being also seen sidewise, they ought to be beautiful from three Sides: Thirdly, the foremost Figure may have as much Turn and Action as you please, and be good quite round: Fourthly, the Figures in the Niches are fronting, without the least Turn or Stir, and the greatest Swell is forwards. It's also very proper for the Men to stand below, and the Women above; because the Woman tapers upwards, and therefore is more disappearing and uniting with the Air; which, in Archi-

ture has a fine Effect. For this Reason they formerly oftentimes set small Pyramids on the Tops of Houses, instead of Figures.

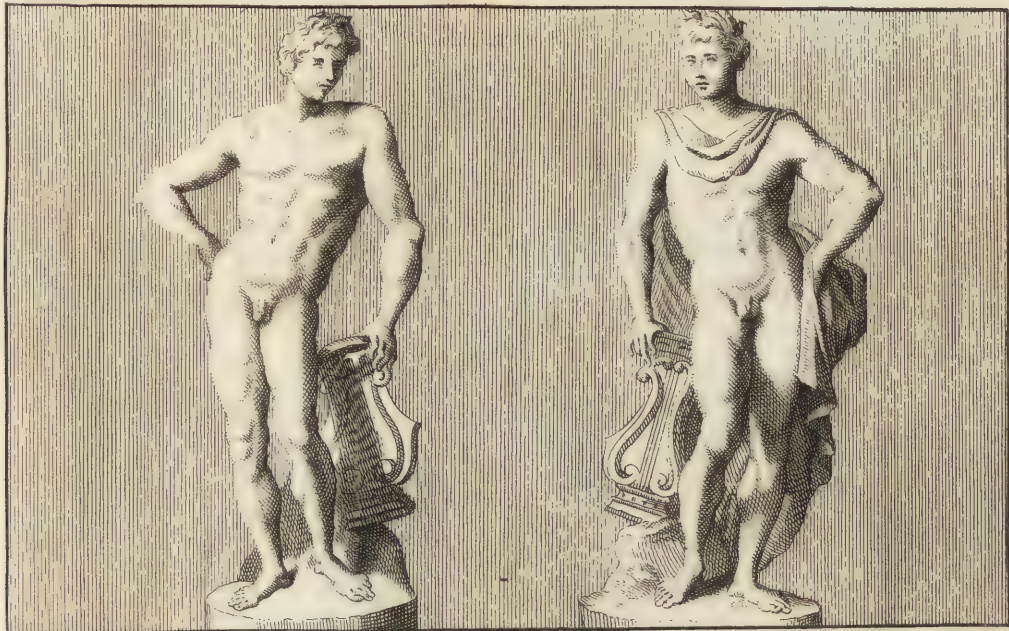
The *uppermost Figures*, against the Sky, look best *naked*, because of their Airiness; those in *Niches* must be *massy and drest*; and those below on the *Ballustrade*, *half drest*. Thus much as to the first Sketch.

The 2d Example shews the Method to be used when it happens, that the *Shade causes a visible Deformity on the swelling Part of a Figure*; as to help it by the *Disposition of an Arm, Bit of Drapery or Hand*: I mean, in a Painting, where the Light remains *always the same*, and to which Statuaries are *not tied*, especially in the open Air, because the Light *continually alters*, but in a Painting *not*; for as Things are painted they stand. This Remark is worth noting as well in stirring as still Figures.

In the 3d Sketch, I exhibit a standing Figure in a Niche, and between them a Bass-viol, supposed to be of yellowish or *russset Wood*; which Colour, because the Figure is of white Marble, gives *strong Reflexions*. On the Side, we see another Figure, between the Greens; and a third lying on the Ground surrounded with the Air: In all three I have one and the same Intention, *viz.* to shew the *Cause of the Mixture of the Shades*; otherwise, the Figures will sometimes seem to be made of *two Sorts of Stuff*, as the *light Parts White*, and the *Shades of some other Colour*. A due Observation of this enables us to answer for what we do.

Altho' now by these Positions about the stirring Actions, I seem to contradict former ones, namely, that in painting or carving Statues, we ought to give them but little Turn, yet in Fact I do not: I spake there only touching a *single Figure*; whereas here are *many* in Company, and those set upon Pedestals, Fountains, and the like Places, where they are seen, from all Sides; which creates a Difference as well in their *Natures as Circumstances*.

If I am taxed with Presumption for taking upon me to place Figures, and set *naked ones and Women above*, and *Men*, with those which are *drest, below*, I answer, that my Conduct is founded on Architecture, which intimates, that the *five Orders* are peculiar to *five different Conditions* of Men; as *Polyphemus*, or the *Giants*, for the first Order; *Mars*, as robust or musculous, for the second; *Apollo*, for his Slendernefs, for the third; *Diana*, or *Venus*, as womanish, for the fourth; and *Iris*, or *Cupid*, for the fifth. This Consideration will, I think, as well embolden as justify me.



Ex. 3.



G. de Laireffe inv.

I. Carnitham sculp.



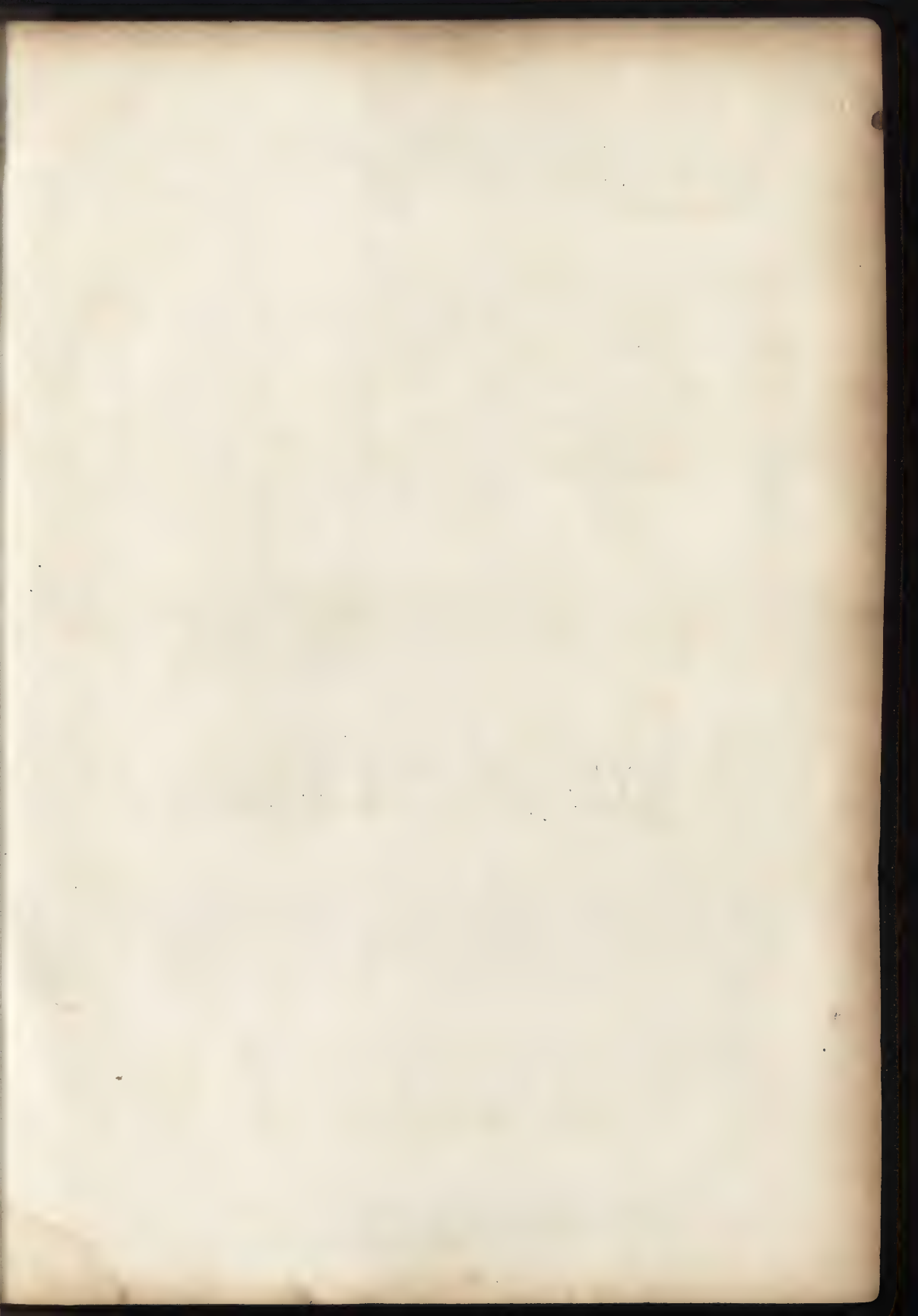


Plate LXVII.



G. de Laireffe inv.

I. Carnvitham sculp.

To conclude this Chapter, I shall touch on *Heads, Hands, and Feet*, because I have found, both *here* and in other Parts, Painters as well as Statuaries very imperfect in them, as if of less Consideration than *Bodies*.

Some Statuaries do not sufficiently *vary* their Faces, making little Difference between Youth and Age, giving also much into the modern Way of *Affectation, and exaggerating the Parts, without any Regard to the Antiques*. By *Affectation and exaggerating*, I mean, a Kind of Fondness in Artists for a particular Manner; as, to make the Eye-lids of their Figures too large, which causes an heavy look; and to cut the Dimples on each Side of the Mouth, and the Hollows of the Nose, and Neck, too deep, seemingly shewing the Fatness of Women: Whereas, they ought rather to be somewhat more expressive in the Muscles; since, according to the Turn of the Head, those rise more or less, especially in thin and aged People: I speak only of giving a Variety to the *Look and Breasts*: For Faces must not be always alike grave and lofty; there must be wanton ones as well as modest, large-featur'd as well as tender, suitable to the Bodies; the Case is here the same with the Neck and Breasts, some are growing, others full grown.

Much is to be observed about the *Make of the Hands, and Set of the Feet*, especially when *naked and without Sandals*; but the Matter lies most in ordering the *Toes*: The *three foremost* ought to be the *longest, and close, turning out* more or less with the Tread of the Feet; whereas some *turn them in*, the great one lying strait with the Foot, and the rest against it, which looks very uncomely. See the Examples in Plate LXVII. and the Difference between them; of which, the two Uppermost shew the Unseemliness, and the three others the Elegance I speak of. And tho' many have Casts of beautiful Womens Hands for constant Use, yet these (as has been said of Faces, Breasts, &c.) cannot, on all Occasions, serve for the *Difference of the Sexes*; for Women have thicker and more tapering Fingers, and smaller Nails than Men, who, according to their Bulk and Age, have more rising Knuckles than Women.

C H A P. VIII. *Of the Usefulness of Modelling.*

HAVING, in the second Chapter touched upon Modelling, which is a Practice of great Concern to a curious Artist, I shall here deliver my further Thoughts about it.

The making Models, whether in Clay, Wax, or other soft Matter, is both useful, delightful, and necessary for a Statuary as well as Painter, Indeed, for all who endeavour at any Perfection in the Art; for by this Practice [in Reference to the Relief of Things we are to represent, whereby it seems always to have Life itself] we obtain a Firmness, and at the same Time a bold Handling. It disburthens our Thoughts, and makes such lasting Impressions on the Mind, that we need be at no Loss about the Life. We must be sensible of the great Advantage arising from it, because we can model in the aforesaid Bodies, Bas-reliefs, Foliage, and other Ornaments from the Antiquities, on all Sorts of Objects, as Altars, Vases, Dishes, Candlesticks, Cisterns, &c. and then paint them with such Colour as we please; also gild or bronze them, according to the Use we would put them to. By the same Means we may have Store of elegant Sword-hilts and Helmets, *Greek* as well as *Roman*, to serve any Occasion. In short, a good Modeller can help himself out of any Difficulties. Therefore let me advise you to fall boldly to work, and make Bas-reliefs, Sphinxes, Tombs, Vases, or any Thing else necessary in the Art. You may likewise get small wooden Dishes and Pots of divers Kinds turned, and prettily adorn them with Wax-imagery of Satyr's Faces, playing Children, dancing Nymphs, &c. These Things may be useful in any Manner of Painting, whether the Piece be Sun-shine, or Moon or Candle-lights. If you would go further, you can divert yourself with modelling Medals in Wax, and oblige a Friend with a Cast of them.

Many of the most famous Masters have practised Modelling; as sufficiently appears in their Works. The Truth is, we can make any Thing we want, even what no body else has, and is no where to be purchased, to paint after, as from the Life itself.

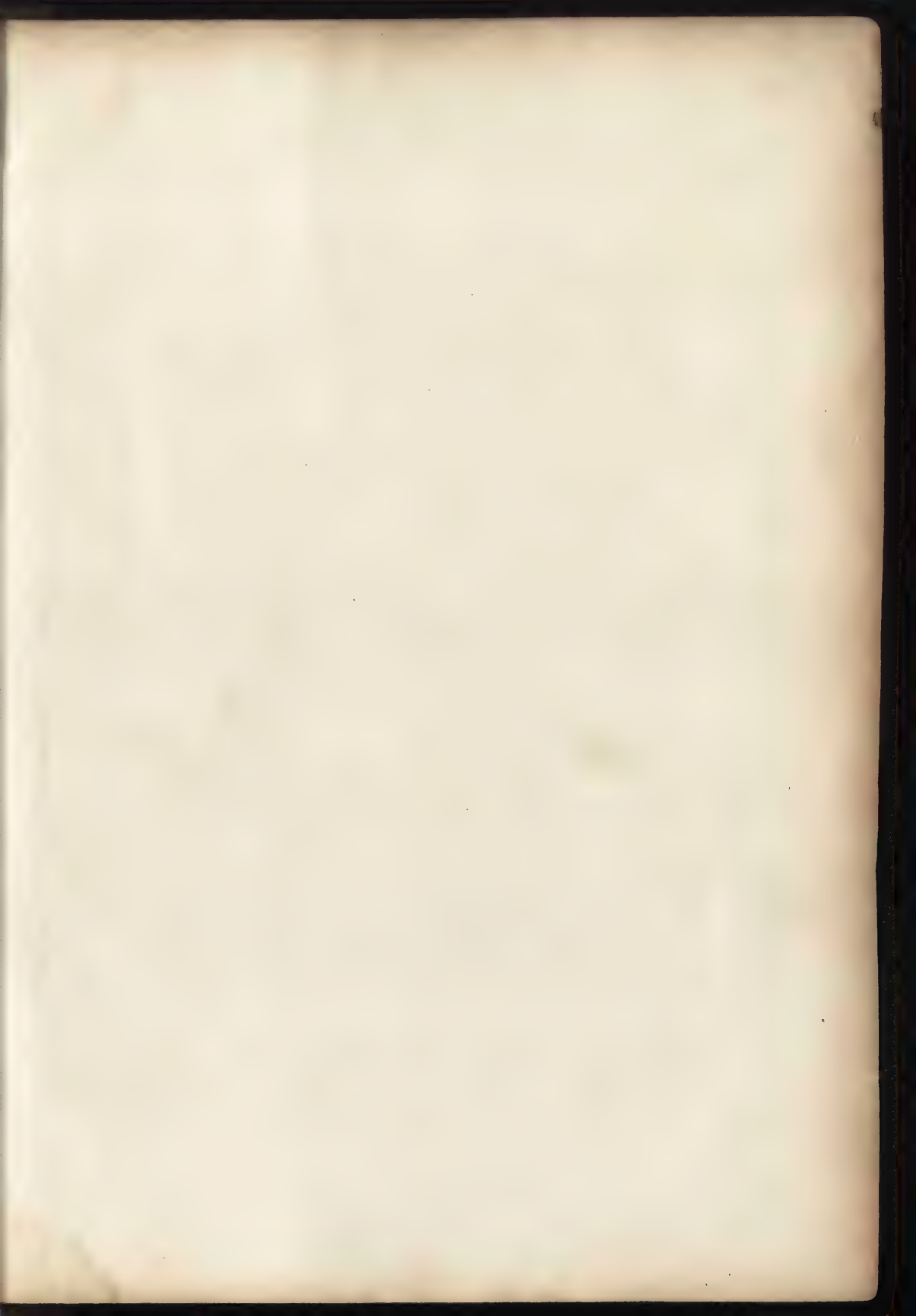
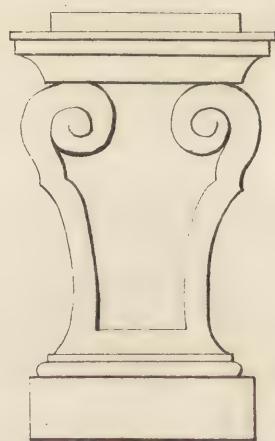
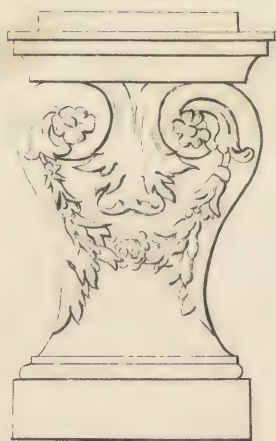


Plate LXVIII.



de Lairesse inv.

J. Carnivham sculp.

I shall say little of the Method for making Models, because it is very common, and every Man has his own Way: Wherefore shall confine myself to *flat Bas-reliefs*.

Having sketch'd my Design on Paper, as large or small as I would model it, and neatly work'd it up with Lights and Shades, I take a Board painted with the same Colour and Tint as my Design, and, with a Point, trace it thereon, and fill these Out-lines with Wax or Clay, more or less raised, as Occasion requires; then I work the Stuff, first with the Fingers, afterwards with a tooth'd Tool, and lastly with a wet Pencil, in order to make it smooth and even: Which being done, and the Board placed in the *same Light* as our Pictures are to stand or hang in, it serves for a Model to paint after: If now we are to introduce it in our Pieces, whether in Landskip, Frizes, shallow Niches, &c. it must be set either fronting or sloping, in such a Light, and at such a Height as the Point of Sight directs. But if it be a *Bas-relief more raised*, the Point of Sight is placed in the Middle of the Piece: And tho' the raised Parts, on the Extremities, will then of course happen to jump over the Out-line, even sometimes over other Figures, according to the Lengths of the Pieces, as in a Frize, and such like, I, to prevent that Inconvenience, make use of more than one Point of Sight.

C H A P. IX. *Of the visual Decorum of a Statue, with its Pedestal, as well within as without doors: As also the suiting of Vases and Busts.*

WE find, that the Grace of the Posture and Sway of a fine Statue arises only from a Contrast in its Out-lines, from Top to Bottom; affecting not only the Figure, but also the *Pedestal*; with this Difference, notwithstanding, between naked and cloath'd Figures, that an ornamented Pedestal gives the former greater Elegance than a plain one. Yet this latter Sort likewise produces a fine Effect, by observing, that the *Swells* or *Scrolls* of *Mens Pedestals* ought to be at Bottom, and those of *Women* on Top; the Course of which causes a Contrast both in the Forms and Sexes. See Plate LXVIII.

If now it be asked, in the Case of placing two naked Figures together, *viz.* a Man and a Woman, as *Diana* and *Apollo*, *Venus* and *Adonis*,

nis, &c. whether the Pedestals ought then to be represented so unlike? My Opinion is, that they must not, as being contrary to Rule and Order. If both Figures be *Men*, the Pedestals ought to *swell at Bottom*; if both *Women*, on *Top*; and if a *Man* and a *Woman*, both ought to be *plain*: If there be a *Woman between two Men*, the Side-pedestals must be *plain*, and the middle one particular to itself, and the contrary.

Plain Pedestals, tho' bearing drest Figures, Vases, or Busts, suit not between *two Columns or Pilasters*; at least, they ought to *hollow in*, not *swell out*.

The *Height of a Vase*, placed between two Figures, must not exceed *three Fourths* of that of the Figures, inclusive of the Pedestal; that is, up to the Breasts, and no higher.

A *Bust*, with its Pedestal, should not rise above *Man's Height*, the Pedestal not *swelling out*, but the contrary; as in the Examples.

Where *two Vases and a Bust* are placed in a Garden *between two Figures*, the outward Pedestals ought to be of the same Height with the middlemost, and plain, the two others must hollow in or swell out, according to the Course of the Vases, and be a third, or half, lower, yet retain the same Breadth with the others.

A *Vase*, twice as high as broad, and running up strait, ought to have a square swelling Pedestal. The Contrary will produce the same Decorum.

If a *Bust* stand between two Vases, they must be level with the Shoulders of the Figure. The contrary is also good, provided the Pedestal be somewhat bigger, and suited to the Course of the Vase.

CHAP. X. Of the Ornaments of the Frontispieces of Temples, Houses, &c.

NOTHING can properly be done in Statuary or Painting, without due Reflexion: I speak not only of the Manner and Handling, but also with respect to the Circumstances of Things. Even a good Building may abate of its Lustre, by a bad Choice in the Outside Ornaments. Wherefore, we shall shew what ought to be done in this Point, by what follows.

The

The Ornament on the Temple of

- [*Jupiter* should be, *an Eagle grasping Thunder.*
Mars, — Some warlike Instruments, as *Armour, Helmet, Shield, Sword, Arrows, and Standards.*
Phæbus — *A Sun in the Center of the Zodiack, with the twelve Signs.*
Pallas — *Medusa's Shield, and an Helmet adorned with a standing Owl, or lying Sphinx.*
Diana, — *Dogs, Bow and Arrows, and above them a Moon.*
Ceres, — *A Plough, with Ears of Corn, and a Sickle.*
Bacchus, — *Two Tygers, a Thyrsis twined with Vine-leaves, and Bunches of Grapes.*
Mercury, — *A winged Cap on a Caduceus.*
Vulcan, — *An Anvil, with Hammer and Pincers thereon.*
Vesta, — *An Oblation-bowl, out of which proceeds a Flame, in the Middle of a circling Serpent.*
Cybele, — *A Castle or Key between two Lyons.*

The Ornaments on the House of a

- [*Senator, Consul, or Magistrate*, should be, *The Fasces and in the Middle, Thunder.*
Learned Man or Philosopher, — *A Sphinx with a burning Torch; and also, some Books.*
General, — *A Shield, with a Griffin represented thereon; likewise, a Club and Lyon's Skin.*
Merchant, — *A Bale of Goods, Pair of Scales, and a Yard-Measure.*
Physician, — *The Figure of Æsculapius, and a Staff twined with a Serpent.*
Painter, — *A Monkey with Pallet and Pencils.*
Shepherd — *A Crook, with a Scrip and Flute hanging to it.*
Fisherman, — *Some Nets, Ropes, Rushes, and Fishes.*

The Ornament on an

- [*Hospital*, should be, *Charity or Compassion; with the Founder's or Town's Arms.*
Prison, — *All Sorts of frightful Instruments; as, Irons, Chains, Ropes, &c.*
House of Correction, — *The Figure of Education, holding the Bridle of a tam'd Beast which goes before her.*

All the *Arts*, as *Painting*, *Arithmetick*, *Architecture*, &c, may be exprest by Figures.

It is certain, that the Design of Temples, built in Honour of the Gods, was, to place their Figures in them for Worship, either with Prayers or Sacrifices. Wherefore it is a great Fault in Ignorants, to place *without*, in Frontispieces or Niches, what we ought to seek *within* those Buildings; as may be seen in the Temple of *Diana* at *Ephesus*, *Apollo* at *Delphos*, *Jupiter* at *Dodone*, and many others, where the Figures all stand *without* them.

The End of the Tenth Book.



THE



T H E

ART of PAINTING.

B O O K XI.

Of STILL-LIFE.

Emblem, touching Still-life.

JUDGMENT and Prudence sit here at a Table; by whom are seen some *Cupids* taking, out of a large *Horn of Plenty*, all Sorts of Things, as a Scepter, Crown, Necklaces, Books, a Shepherd's-staff, Musical Instruments, Garlands, Flowers, Fruit, &c. serving for Still-life, and presenting them to *Judgment*, who, by the Help of *Prudence*, lays them in Heaps on the Table, disposing them orderly for representing ingenious Ordonnances in that Part of Art.

C H A P. I. *Of Still-life in general.*

HAVING thus far treated of the Power and Dignity of the noble Art of Painting, together with the Lustre and Advantage
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accruing

accruing to those who thoroughly consider and put it in Execution; we shall now, for the sake of weak Capacities, proceed to *Still-life*, or, *immoveable and inanimate Things*; such as *Flowers, Fruits, Gold, Silver, Stone, Musical Instruments, dead Fish, &c.* and shew which are the best and of most Advantage. These may, in their Turns, in different Manners, serve for Materials for a natural Composition, wherewith to please all Sorts of Men, the Great as well as the Little, the Learned as Ignorant. Wherefore, out of many, we shall fix on the following Objects, as the most beautiful, elegant, and agreeable.

1. *Flowers.*
2. *Fruit.*
3. *Gold, Silver, and other rich Things.*
4. *Musical Instruments.*

These four Sorts, artfully order'd and perform'd, may serve for the Ornament of Halls and Cabinets as well as the best Paintings, provided they have a *proper Light, and hang together*. But we must know, in the first Place, what constitutes a good Still-life-piece, since, tho' it be naturally handled, nothing but a *good Choice* can charm the Senses, and bring Fame to the Master. 'Tis Weakness to think that faded Flowers should please, much less in a Picture: Or who would hang a Piece of ordinary, unripe, or rotten Fruit in his best Room, and among a Cabinet-collection, seeing the Life itself is so disagreeable? Such Rubbish I did formerly admire; but as they only shew the Deformities of Nature, I have no Appetite to view them any more. But, to return to the Subject.

My Opinion is, that the Beauty and Goodness of a Still-life consists only in the most choice Objects: I say, *the most choice*; as, among Flowers, the most rare and beautiful, and the same in Fruits and other Things. These will gain a Master Credit, especially with the Addition of some *particular Significations proper to them*. It is not probable that wealthy People should be delighted with old-fashion'd Plate and Furniture, when they can have every Thing more beautiful and elegant; and as improbable, that judicious Lovers of Musick should be pleas'd with the modern Lyre, Dulcimer, or Bag-pipe. As for Cabbages, Carrots, and Turnips, as likewise Codfish, Salmon, Herrings, Smelts, and such-like (which are poor and mean Ornaments, and not worthy of any Apartment) he who is pleas'd with them may seek them in the Markets. I as little approve of Horse-furniture and hunting Equipage; tho' these latter, with wild Boars, Stags, Hares, Pheas-

sants, Partridges, and other Fowls, depending on Princes and Noblemens Fancies, are more tolerable.

Having thus in general touched on Still-life, let the Judicious determine which Sort is best and most advantageous either to the Painter or Purchaser.

As for me; I think Eloquence very charming to the Ear; but *Goodness* alone makes Beauty amiable. What is a fine Flower, Apple, Gold Cup, or well-tun'd Violin, without good Smell, delicate Taste, proper Use, and agreeable Sound? *Goodness*, I say, ought to be perfectly apparent: The Smell, Taste, Hearing, or Sound cannot be painted; but may be, in some Measure, express'd by occult Significations, either in Bas-relief by Fables, Hieroglyphicks, or emblematick Figures, or by many other Things, if the Will be not wanting.

As to the Nature and *Property of the Places* for Still-life, they are two-fold, close and open; the one representing it as if *hanging against a Wall* or Wainscot, and the other, as *lying on a Bench or Table, or on the Ground*.

We also suppose, that no Objects used in Still-life ought to be represented *less than the Life*.

'Tis likewise improper, and against the Nature of Still-life, to introduce, in any of the before-mention'd Choices, *colour'd Back-works*, or *Vistos*, either close or open, that is, Landskip, Architecture, or any Kind of living Creatures; which would spoil the very Name of a Still-life: Moreover, it is difficult, if not impossible, for such a Painter to hit every Thing; and granting he can, I yet question, whether he would be pleas'd with the Title of a Still-life Painter. I say then, that the *Depth* of the Picture is only to be represented by an hanging Curtain, or a Bas-relief of Wood or Stone, of such a Colour and Tint, as best suits the general *Decorum*; the one darkish, and the other somewhat lighter. With *Flowers*, a dark-grey Back-ground suits better than a white, yellow, or red one. With *Fruit*, white and grey Marble, but not yellow or red. Yet, as a fine Bas-relief requires more Skill than a Flower or Fruit, and such like, you may, instead thereof, introduce a Niche, with a God or Goddess's Bust therein, proper to the Subject, as a *Flora*, *Pomona*, *Bacchus*, *Apollo*, *Diana*, or others, according to the Intent of your Design, and as you would have it bear either a *particular* or *general Meaning*, which each of those Figures will supply in Abundance. Flowers are various, and, like Fruits, may be divided into three Sorts, to wit, the Spring, Summer and Autumn; and, having different Qualities, are fit for many fine and uncommon Designs.

Designs, in Conjunction with Bass-reliefs or Busts, as I have said; with this Caution, that *with Flowers suit no Fruit*, but Ears of Corn, as being airy and pliable; but among Fruits may be some Flowers, especially such as allude to *Rest and Mirth*, as Poppies and Roses. And yet these agree best with Grapes, either in Garlands or Festoons.

Let us now, for Exercise and Improvement in this Point, observe what the Learned say. The *white Lilly* is sacred to *Juno*; *Turnsol* to *Apollo*; the *Rose* to *Venus*; *Diana* and *Somnus* claim the *Poppies*; *Ceres*, the *Corn-Flowers*; *Juno*, the *Pomegranates*; *Bacchus*, the *Fig-tree* and *Vine*; *Ceres*, or, *Isis*, the *Peaches* and *Ears of Corn*; *Venus* and *Apollo*, the *Apples*; *Ops*, or *Mother Earth*, *every Thing she produces throughout the Year*. Of Instruments, the *Lyre* is dedicated to *Apollo*, *Mercury*, and the *Muses*; the *Flute*, to *Pan* and *Venus*; the *Trumpet*, to *Mars*, &c.

CHAP. II. Designs for Bass-reliefs proper to Still-life.

WITH Flowers suit *Zephyrus* and *Flora*, or *Venus* and *Adonis*, in Courtship.

With Fruits, *Ceres* and *Pomona*, or *Pomona* and *Vertumnus*. With Grapes, *Bacchus* and *Ariadne*, and merry *Bacchanals*: And, if there be *Mulberries* among them, a *sleeping Silenus* with the Nymph *Ægle* is most agreeable.

With Musical Instruments, *Apollo* and the *nine Muses*; *Orpheus* playing, or *Arion* on the *Dolphin*. With a *Timbrel*, *Coronet* and *Cymbal*, a *Bacchanalian Sacrifice*, *Feast*, or *Dancing*.

To the *three Seasons*, as *Spring*, *Summer* and *Autumn*, in one Piece, we may apply *Venus*, *Ceres* and *Bacchus* sitting together according to their Ranks. I exclude the *Winter*, as improper and disagreeable, and admitting of no other than poor Interpretations; such as *Hunger*, *Penury*, &c. which this Season brings with it.

That these Bass-reliefs may have due *Decorum*, you must observe, that in *Garlands* they ought to be *Octangular*; in *Festoons*, *round*; and in *Groups* or *Bunches*, *square* and parallel with the Frame, especially when disposed *hanging above, below, and on the Sides*: But when in *Corners*, a *Compartment* suits better, and this to be *square above, and semi-circular at Bottom and both Sides*. Thus much as to *close Bass-reliefs* in general. As for the *Relief*, the *flatter* it is, the better, and with-

without the least *Ground-shade*, in order to prevent all *Mastery* and *Confusion*.

Touching the *other Sort* of Still-life, either standing or lying in deep Niches, or on Benches or Tables, we have before observed, that it ought *not to be represented less than the Life*, and therefore must come quite *forward* in the Piece, as appearing then in its full Force and Quality; even much better with a Light coming from *without* than within, *a Front*, than Side-light.

There are three Sorts of *Grounds* which elegantly set off *Fruits*. Grapes, especially the blue, and Cherries, blue Plums, and all Fruits inclinable to be dark, require one of Freestone. But Apples, Peaches, and Apricocks appear better on a dark grey Ground. There is a third Sort, as Pumpkins, Melons, Oranges, Strawberries, and others, which best become a white Ground, whether they be lying on a Bench or Table, or in a deep Niche.

I shall now describe some Designs, which I hope will not be unacceptable to the Artist. The first contains the *three blooming Seasons*.

Table, or Ordonnance.

This Piece exhibits a *compass-headed Niche*, square within, and its Depth equal to its Diameter. Therein I place a beautiful Vase, either of Crystal, Copper, or Gold, with Flowers; of which, I set the shortest-stalkt in the Middle, and the others spreading on the Sides. Above, in the Middle, on a Ring, I hang two or three Bunches of the largest Sort of Grapes. To the Ring I fasten a small Ribbon, on which loosely hang Ears of Corn, intermixed with some Corn-flowers, taken up and tied in the upper Corners of the Piece, and hanging down the Sides. Below, round the Vase, lies fine and palatable Fruit, of the largest and best Sort, as Melons, Lemons, fresh Figs, Pomegranates, Walnuts, as well as Apples, Peaches, China-oranges, &c. This is the Substance of the Piece.

The Disposition is thus. The Festoons, in Bunches of an Hand's Length, are parted with Greens, and tied, which Greens cover the Stalks of Corn, and being intermixed, as is said, with some blue Flowers, produce an agreeable Mixture, *without Mastery*. The Jaums setting them off are grey Stone, and the Ribbon dark Violet. The Grapes, of the largest Sort, tied to a Copper Ring, are, in the Middle, white, and those hanging on each Side, blue, with a green Leaf

or two: This Group is well set off against the Shade of the Hollow of the Niche, without drawing the Eye from the principal. My Intention is, to dispose the Flowers into a large Mass of beautiful and light ones; the strongest and fullest to be in the Middle, consisting of white, yellow, and light red. The highest next the Grapes to be a Turnsol, and on the Sides, others of less Force and Colour, intermix'd here and there, with a beautiful blue one. And because the Vase, on account of the Room which the Fruits lying about it take up, cannot stand quite forward, the Flowers spreading on the Sides must be in Shade. The Fruits I dispose contrary again; as the biggest on the left Side, and the smallest and most tender, such as Peaches, Apricocks, and Plums, on the right: They should be *Italian Fruits*; especially the Lemons at least two Fists big, as being the Chief of the Group, and governing the rest. If besides the Seasons, you would represent some other Meanings, add a Lyre, Violin, or other musical Instrument, which may be set or hung against the light Side of the aforesaid Hollow; and thus the Piece is compleat.

And now, curious Still-life Painters! view this Example with Attention, and consider whether I propose to ye any Difficulty above your Abilities. Ye Flower-painters, is it more troublesom and artful to imitate a Grape, Apple or Peach, than a Rose, Lilly, or Turnsol? And ye who practise Fruit only, what Difficulty has a Flower more than Fruits, a Pomegranate or Melon inwardly or outwardly? Any of these may be set standing or lying before ye, as long as ye please; and so may an Harp, Violin, Lyre, or Flute: These can store ye, and are all in your Power, and your Eyes can determine the Proportions, Measures and Forms of all that stands still, hangs, or lies, and the soft Pencil, skilfully handled, bring them naturally and properly on the Cloth. Why then do ye so often obstinately build on a single Sort? a beautiful Flower will certainly please the Eye, but more, in Conjunction with some fresh and palatable Fruit, and higher yet, with the Addition of some fine Musical Instruments. Your Cloth may take in something of each, and yet ye most Times do it with a *single Sort*. If it be a Flower-piece, your Cloth must however be *filled*, as it also must when the Subject is Fruits and Musical Instruments. When we say, a Man is a fine Still-life-painter, we are to suppose, he paints *every Thing* either standing still, lying, or hanging.

Second Ordonnance, being the Reverse of the former.

The chief Object in this Ordonnance is a low or *shallow Basket of Fruit*, taking up, in Breadth, the major Part of the Opening. This Basket is fill'd with all Sorts of tender and palatable Fruit. Instead of the Grapes over it, I fasten to the Ring a Bunch of Flowers with elegant Greens, tied up, as in the former; and against the Jaumbs of the Niche some musical Instruments, as a Flute, Trumpet, Bassoons, Cornets, Hautboys, &c. On the right Side of the Basket, lies a porcelain Dish of Strawberries; and behind it, somewhat deeper in the Niche, a wide Glass of Mulberries, &c. The hanging Festoons, on each Side of the Bunch of Flowers, consist mostly of Ears of Corn and Greens. The main Light takes the Basket of Fruit, consisting mostly of lightish white, yellow, and somewhat red ones, and the shaded Side, of dark, black or violet. The Bunch of Flowers over it, contrarily, is made up of blue, purple, violet, and a little white and yellow. The musical Instruments the same. The other Things, encompassing these, as the Ears of Corn and Greens, explain themselves.

This Piece, thus disposed and artfully executed, is a proper matching Picture for the preceding.

We shall subjoin a third Ordonnance of a *Music-piece*, (implying Harmony) no less elegant than the two former.

Third Ordonnance.

In the Middle of the Hollow of the Niche, I place, on a Desk, a large Book of Musick, opening long-ways, on one Side whereof is prick't the *Cantus*, and on the other the *Bass*, either in Church or Chamber-musick. Over it, on the Ring, I fasten an Ivory Lyre adorned with Gold, and between its Horns hangs a Crown of Laurel with a small Olive, or Myrtle-branch. All the Wind-instruments before-mentioned, together with the Violin, must be disposed on the Sides and behind the Book, and forwards some Implements pertaining thereto, *viz.* a Screw or two, Piece of Colophony, Box of Strings, Bassoon or Hautboy-reed, &c. All encompassed by a beautiful Festoon of Flowers, intermixt with Ears of Corn.

This Piece suits well between the two others.

As for the Shape of all the three, they will be better, and look more noble, if longer than wide.

There remains another Sort of *Still-life*, which, with the preceding, would yield a great Variety. It consists of all Sorts of rich Things, as Gold, Silver, Crystal and other Glasses, Pearls, precious Stones and Mother of Pearl. Such Pieces are commonly called *Vanitases*. The famous *Kalf* has left many rare Examples of these Things, which deserve the highest Commendation.

Now, to shew that in this Branch the Artist has plentiful Materials for bringing him from a Trade to an Art, or, in better Terms, for enriching the Productions of the Hand with those of the Head, whereby he may be reputed an artful Master, I shall sketch a fourth Ordonnance, taking for the Subject *Wisdom*, *Riches* and *Honour*. *Solomon* only pray'd for Wisdom, and with it obtained Riches and Honour.

Fourth Ordonnance.

I place, in the Middle of the Piece, every Thing that is *costly*, viz. Gold, Silver, Pots, Tankards, Salvers, Cups of Mother of Pearl, Crystal, Candlesticks, Heaps of Gold and Silver Coin, full Purfes, &c. On the Ring above, I hang a small Board, with this Motto in Gold Letters, *Sapientia Nutrix*; or, instead of the Writing, I put in a golden Sun, on a Sky-colour Ground. On each Side of it, I hang some Books, Festoon-wise, intermixed with Laurels, naval and mural Crowns, Garlands of Palm, Laurel, Myrtle, Oak, &c. and fastened in the upper Corners of the Piece, proceeding from the Ring, and hanging down the Sides. About them, might be twined a small Streamer, with these Words, *Laboris Merces*, *Sapientia Nutrix*; or *Præmia majora Laboribus*.

Now, to bring *Wisdom*, which is the principal Part of the Piece, into the Middle, we may, in lieu of the Sun and Books, hang above, on the Ring, the golden Fleece, and exhibit below, a Sphinx, with some Books and Peaches.

There are other Sorts of Still-life, as dead Fish, Cabbages, Carrots, Turneps, &c. which being too low and poor, and bearing no particular Significations, I think unworthy to range with those before-mentioned; how well soever they be executed, much less to adorn the Cabinets of great and wise Men. But dead Hares, Partridges, Pheasants, and all Sorts of Hunting Equipage, may, as I have said, be praiseworthy.

C H A P. III. *Representations of Still-life, applicable to particular Persons.*

ALTHO' I have before said, that the famous *Kalf* excell'd in Still-life, yet he could give as little Reason for what he did, as others before and since: He only exhibited what occur'd to his Thoughts, as a Porcelain Pot or Dish, Gold Cup, Mum-glass, Rummer of Wine with Lemon-peel hanging on it, Clock, Horn of Mother of Pearl gold or silver-footed, silver Dish of Peaches, or else cut *China* Oranges or Lemons, a Carpet, and other such usual Things; without any Thought of doing something of Importance which might carry some *particular Meaning*, or be *applicable to something*. Nevertheless, to shew that this may be done as well in Still-life as in other Representations, I shall give the following Sketches made applicable to particular Persons.

Table or Ordonnance adapted to a triumphing Warrior.

Herein we exhibit some Arms, viz. a Steel Breast-piece, an Helmet elegantly wrought, Shield and Sword, with the Hilt representing an Eagle or Lyon's Head, a Pike or Spear, bent Bow and a Quiver of Arrows, also some Crowns of Laurel, Palm, and Olive. Above, on the Frame, may be fastened, on two Rings, a Gold Chain, to which hangs an Heart, beset with precious Stones, coming down to the Breast-piece; and over it may be the Motto of the Hero to whom we apply the Subject. We exhibit further, a Gold Crown, Bracelets and Rings, an Hat with Feathers and a Diamond Button, and a Trumpet. Under these, lies an embroider'd Coat on the Table, with a Sleeve hanging down from it. On the Wall, or in a small Table, may be seen, in Bas-relief, *Apollo* having killed the Dragon *Python*, or *Perseus* and *Andromeda*, or a Man in a Lyon's Skin, tearing open a Tyger's Mouth, and near him, a Club.

Comment on the aforesaid Objects.

The *Breast-piece* was anciently taken for a Mark of Understanding and Defence; for as it guards the Breast, it preserves Life.

The *Helmet* denotes an Inclination for War, and a martial Spirit.

The *Shield*, also a Token of Defence, was so much regarded by the Ancients, that they made a Present of it to Conquerors, in Consideration of their Valour and Conduct. *Virgil*, in his 9th Book, mentions *Aeneas's* ordering a *Shield* to be brought to him, wherewith to reward the Fidelity and Valour of *Nisus*. The *Argives* had a Custom of marching young Men (who had by notable Exploits merited the Honour) with the *Shield* of *Enhippus* carried before them, triumphantly thro' their Town and Territories. We also read, that the *Palladium*, which the Ancients believed fell from Heaven, was a *Shield*, mysteriously representing the Protection of the Roman People and Empire. And, according to *Numa Pompilius's* Explanation, the *Shield* implied Success and Prosperity; whereby he endeavoured to buoy and comfort the Roman People, on their being sorely visited, in his eighth Year, with a Pestilence which threatned the Destruction of all *Italy*. The *Shields* were moreover dedicated to those, who had saved the Town and Common-wealth from any great and imminent Danger; and to perpetuate such a Benefaction, and as a Spur to Virtue, they caused the Story to be engraved or carved on their *Shields*. The *Shield* and *Pike* also signify War, chiefly in retrieving the Damages sustained by the Enemy, and in putting them to Flight and destroying them. Yet Weapons are of little Advantage, if not used with Wisdom and Understanding: Wherefore, we generally see *Pallas* represented with a *Shield* and *Pike*; the latter signifying Force and Quickness of Apprehension.

The *Pike* or *Spear* also denotes the spreading of a glorious Name. For which Reason, according to *Plutarch*, *Lyfippus* adorned the Statue of *Alexander* with it, tho' others represented him with Thunder in his Hand, intending thereby to immortalize the Atchievements of that Heroe. The *Pike* or Arrow also, being thrown or shot at a Mark, hieroglyphically signifies, the spreading of a glorious Name. Yet, according to the Ancients, the *Pike* or *Spear* not only implied Royal Grandeur and Authority, but was likewise the usual Reward for those who had shewed their Bravery in conquering the Enemy: As *Pliny* says, that *Sicinnius Dentatus*, for his admirable Valour, was presented with twelve *Pikes*. *Festus Pompeius* thinks, that Generals received the *Pike* or *Javelin*, in token of their being intrusted with the principal Management of the War and Empire; and that therefore it was customary to sell the Prisoners publicly, *sub Hasta*, or under the *Pike* or *Spear*.

The *Sword*, in Reference to War, signifies Fury, Cruelty, Fright, Persecution and Threatening with Death.

The *bent Bow* is likewise a Sign of War; and the *Arrows* signify the People, or the Enlargement of Power; also Velocity and quick Motions.

The *Crown of Laurel* was the Token of Conquerors, and those who performed any glorious Act, as the ancient Remains sufficiently inform us. And we learn from History, that the *Roman* Generals and Commanders used, in their Triumphs, to present a *Crown of Laurel* to *Jupiter Capitolinus*.

The ancient *Romans* also used to bestow a *Palm* on those who triumphed, as a general Token of Victory. And the *Palm-tree*, tho' pressed by an heavy Weight, will yet grow against it; wherefore, in hot Battles, 'tis esteemed a Token of Victory, which can only be got by a firm Resolution to resist and despise Dangers and Adversities.

The *Olive* is likewise a Mark of Victory; the Ancients adorning their Trophies and warlike Monuments with its Branches, or decking the Head of the Conqueror with a Crown of its Leaves.

The *gold Chain* was the *Roman* Reward for Valour and Virtue; it not only recompensing Merit, but serving for a Badge of Honour, Glory and Esteem. The *Roman* History informs us, that the Son of *Tarquinius Priscus*, tho' but 14 Years of Age, charged the Enemies in the open Field, and conquer'd them; wherefore, to immortalize his Valour, he was the first who was honour'd with a *gold Chain*: Tho', according to others, *Herfilius*, the first Son born of the ravish'd *Sabines* at *Rome*, first received that Honour. We also read, that *Sicinnus Dentatus* was 63 Times rewarded with a *gold Chain*, and 25 Times with other Gold or gilt Presents.

The *Heart beset with precious Stones*, hanging down to the Breast on a *gold Chain*, signifies, that wholesome Advice and Deliberation spring from the innermost of the *Heart*; wherefore, those who triumphed were introduced with this *gold Chain* about their Necks, in the utmost Part whereof, or the *Heart hanging down to the Breast*, they imagined were contained Herbs and Balm, which secured the Triumphers from Malice and Envy. *Asconius* particularly remarks, that the Children of the Nobles or free Citizens wore those Chains; but the *Liberti* or Freed-men, for Distinction's Sake, had them only of Silver and Copper: To which, *Juvenal*, in his Satyrs, alludes, saying, *The Poor must be content with Copper*.

The *gold Crown and Bracelets*, which adorned both the Shoulders and Arms, were likewise the Rewards of great Actions. These Gifts were preserved for Posterity, as a Spur for young People indefatigably to tread in the Steps of their Fore-fathers. *Titus Livius*, in his 10th Book, says, that, after the Victory obtained over the *Samnites* near *Aquilonia*, *Papirius*, on that Occasion, presented *Sp. Nautius*, his Nephew, *Spurius Papirius*, 4 Captains and a Troop of Pikemen, with *Bracelets and gold Crowns*; giving the other Captains, Foot-soldiers and Horsemen, *Bracelets and Ornaments of Silver*, which they called *Corricula*, or little Horns. And *Decius* the Tribune received a *gold Crown* from *Aulus Cornelius Cossus*, for defending a certain strong Place, belonging to the *Romans*, against the *Samnites*, and forcing them to raise the Siege.

The *Romans* also esteemed the *Rings* as Badges of Honour and Nobility: For, according to *Titus Livius*, in his third Book, treating of the second *Punic War*, on *Mago's* being dispatch'd by *Hannibal* to notify to the *Carthaginians* the bloody Defeat of the *Romans* in the Battle of *Cannæ*, he poured out before them an Heap of *gold Rings*, taken as Booty from the Slain; adding, to extol the Victory, that, among the *Romans*, none but the Great and Noble were allowed to wear them. And, towards the Close of his 9th Book, he relates, that on *Flavius* his being, in a publick Assembly, chosen *Ædilis*, or Superintendant of the publick Buildings, the Nobility were so disgusted, that several of them laid down their *gold Rings* and other Tokens of Honour and Esteem. And the eloquent *Cicero*, in his 4th Oration against *Verres*, reproaches him for bestowing, in a publick Assembly of the People, the Tokens of Honour, *Gold Rings*, on mean and unworthy People: With whom agrees *Asconius*, saying, That the *Fasces*, Civic Crown and *gold Rings* were, by the People, look'd on as Badges of Liberty and Nobility, and always attended with Honour and profitable Incomes.

The *Greeks* reputed the *Hat* or *Cap* as a Token of noble Extraction; wherefore they represented the Head of *Ulysses* covered with a *Cap* or *Hat*, as being noble both by Father and Mother. For this Reason, we commonly see on the ancient Coins and Medals an *Hat* or *Cap*, circumscribed *LIBERTAS*.

The *Diamond* is indisputably the hardest, and, for its sparkling, the most beautiful and perfect of all precious Stones, and (which is most surprizing and remarkable) it resists the consuming Fire, without losing any of its Virtue or Excellence. Wherefore 'tis used as an Hieroglyphic of immoveable Firmness in Prosperity and Adversity: Accordingly,

ingly, the Ancients also attributed to it a supernatural Quality of freeing the Heart from vain Fear and Despair, and that it never left a Man either in his Pressures or Dangers, when principally he ought to be Master of himself.

The *Plume of Feathers* also signifies, Honour and Nobility, and

The *Trumpet*, Esteem and an immortal Name.

The *embroider'd Coat*, called *Tunica Palmata*, was an Under-garment commonly worn by those who triumph'd; according to *Titus Livius* in his 10th Book: And *Isidorus Hispalensis*, in his *Originum*, lib. 19. says, that those who had conquer'd used to receive a Gown, called *Toga Palmata* or *Toga Picta*, from the Victories and Palm-branches work'd in it. And *Macrobius*, lib. 11. Saturnal. cap. 6. affirms, that *Tullus Hostilius* first introduced this Garment among the Romans.

The two first *Bass-reliefs* explain themselves, and by the Third, we mean, Strength; for the Lion's Skin implies high Understanding and Resolution of Mind, and the Club, Conduct and Intrepidity.

Second Ordonnance, relating to a Judge.

In this, we represent a pair of Scales, a Sword, Looking-glass, Scepter topp'd with an Eye, a Board with a Triangle thereon inclosing the Number I. and the Image of Truth, an Hazel-wand and Fasces, a Sithe, Rod, Ax, gold Chain, Staff twined with Ivy, a large Folio-book, whereto is affixed the Coat of Arms of the Commonwealth; and on the Wall, a fruitful Palm-tree in Bass-relief.

Explanation of these Objects.

The *Scales*, commonly placed in the Hand of Justice, signify, that, weighing all Men's Actions, she assigns to every one what God has decreed him; wherefore the Heathens also represented *Astræa* ascended to Heaven, and seated there between the Lion and Scales; intimating thereby, that a Judge ought resolutely to punish Transgressions according to their Merit, without respecting Persons.

The *Sword* likewise signifies, Justice and the Severity of the Law; according to the Apostle, ——— *A Ruler is the Minister of God, and bears not the Sword in vain, to execute Wrath on him that does Evil.*

The

The *Looking-glass* in the Hand of Prudence denotes reforming of Manners.

The ancient *Ægyptians*, by the Hieroglyphic Figure of the *Scepter with an open Eye*, signified, the absolute Authority of Equity and Prudence; which, always watching and penetrating Men's Actions, justly reward each according to his Deserts.

Plutarch, in his *Doctrine of the Pythagoreans*, intimates, that the *Triangle* is the most perfect Figure of Justice. Some place the Number I. within it, because we therein see the Godly Character of the Almighty.

The *Image of Truth* explains itself.

The *Hazel-wand* signifies Ecclesiastical, and the *Fasces*, Secular Dignity; or Religion and Policy.

The *Sithe* is the Hieroglyphic of Chastisement; as we read in the Prophet *Zechariah*, that the *Sithe*, he saw in a Vision, was going forth to cut off all those who stole or sware.

The *Rod* also implies Punishment, for the Support of good Discipline and Laws according to Equity and Justice.

The *Romans*, and some of the *Greeks*, took the *Ax* Hieroglyphically for heavy Chastisement; as we see in the Medals and Coins of *Tenedos*, mentioned by *Pollux*: For the King of *Tenedos*, having published a Law, that any Person catcht in Adultery should be put to Death with the *Ax*, and in compliance therewith not spared his own Son, he commanded this Story to be struck on the Coins and Medals, in order to be thereby immortaliz'd.

The *Ægyptians* likewise applied the *Bulla*, or gold Chain and Heart, to their Judges; intimating, that, making pure Truth their only Aim, they ought to be impartial, and give Judgment without respect of Persons.

The *Staff twined with Ivy* signifies, that Justice ought to be protected: For by the *Staff* is understood Authority, and by the *Ivy*, Protection, which should always flourish.

The *large Folio-book* contains the Statutes and Ordinances of the Country.

The Fruit of the *Palm-tree*, represented in Bass-relief, being of equal Size with the Leaves, the Ancients would thereby signify Justice and Equity. This Tree also consisting of lasting Matter, and not altering or decaying so soon as others, serves for a Pattern of the Maintenance of Justice without Impediment or Alteration: And as it never drops it's Leaves, as others do, and resists all Pressure and Weight, thereby is implied, that

that Judges ought not to be biaſſed, but withſtand thoſe who endeavour to draw them from their Duty by fair Words, Gifts or Intrigues.

Ordonnance relating to a Lawyer.

In this Table we exhibit a Plaiſter-figure of *Mercury* winged at Head and Feet, ſtanding on a Square-ſtone or Peſtial, having in one Hand his golden *Caduceus* twined with Serpents, and in the other an Olive-branch. By him is a plaiſter Sphinx. Alſo a Sword and Shield, a Lyre or Harp, a burning Lamp, an Ink-horn with Pens and a Roll of Paper, a Sieve, ſome of the principal Law-books, and a Bible. In a ſmall Vaſe or Pot may be ſet an *Iris* or two. Above, on a Ring, hang three Garlands; one compoſed of Laurel and Ivy, another of Cedar and Myrtle, and the third of Oak-leaves. On the Wall, or in a ſmall Table, we ſee, in Baſs-relief, the Fable of *Minerva* brought forth out of *Jupiter's* Brain.

Explanation of the Objects.

Mercury implies the Impreſſion of Words upon the Mind, and the Force of Eloquence: Wherefore, the Ancients beliey'd, he was the Meſſenger and Interpreter of the Gods.

The *Square-ſtone* whereon he ſtands ſignifies the Regard for and Stability of the Laws and Rules whereby to direct our Speeches: For which Reaſon *Mercury* is ſtil'd *Tetragonus*, or Square, that is firm and certain.

His *Staff* or *Caduceus* intimates, that obſtinate Tyrants muſt yield to the Laws and fluent Charms of Eloquence. By the *Serpents twined about the golden Rod* the Ancients mean, that Eloquence, temper'd with Ingenuity and Prudence, can eaſily bring Men to Reaſon. Some alſo would have the *golden Rod in the Hand of Mercury* to ſignify, the Excellence and Eminence of honourable Offices due to thoſe who imploy their Eloquence (the Gift of Heaven) in their Neighbours Welfare and the common Good.

By the *Olive-branch in Mercury's Hand* is underſtood, Peace; for the Ancients believed, it compoſed the Differences of contending Parties.

His *Wings at Head and Feet* were aſſigned him to ſignify, the Readineſs and Force of Eloquence.

The *Sphinx* ſhews, that nothing is ſo abſtruſe or occult that a Lawyer's penetrating Judgment cannot clear.

We compare Jurisprudence to the *Sword and Shield*: For as a Warrior thereby defends himself and annoys his Enemy, so a Council gets his Cause by the Dint of strong Arguments and well-grounded Conclusions.

The ancient *Romans* signified, by the *Lyre or Harp*, a Man of great Learning and Judgment; for that Instrument is composed of divers Strings and Sounds, producing fine Harmony; like the Lawyer when he reconciles the Difference of Things to Reason, in order to make contesting Parties agree. By the *Harp or Lyre*, we also understand, that Harmony arises from different and dissonant Cords; and that People of contrary Sentiments meeting together, may, by a good Union, settle and transmit to Posterity an excellent Form of Government. And as *Plato*, in his *Timæus*, styles the Soul a Concert or sweet Harmony, so Concord may be justly call'd, the Soul of the State. The *Greeks and Romans* say, the *Lyre* was partly invented by *Mercury* and partly by others.

The Shape of the ancient *Lyre* is this: It was bent like two Horns, join'd together, having a swelling Belly, and on top an Handle. It is said to have had but three Strings, and these could produce seven Tunes, making a perfect Harmony. The three Strings were assigned in Imitation of the three Seasons of the Year known to the *Egyptians*, viz. Summer, Winter and Spring, each consisting of four Months; and they attributed the *Cantus* to the Summer, the *Bass* to Winter and the *Treble* to the Spring. Others say, that this Application respects Man; whose Body, consisting of four Elements, and the Soul, in reference to it's Acts, of three, thus makes the Number seven; which together produce a perfect Harmony.

Darkness flies the Light of true Knowledge and Understanding. Wherefore the *Lamp* is sometimes taken for the Works done by its Light; for as the Night, thro' its Stillness, is very proper for Study, so the *Greek* Poets also gave the Night a Name which signified the producing Understanding, Wisdom and Gladness; as the Mind is then apt for Meditation. Accordingly, the frequent Proverb of Students is, *Plus Olei quam Vini*; *He spent more in Oil than Wine*; meaning, more Time in diligent Labour of the Mind, to attain Sciences, than in taking Walks, Feasting or other Diversions. *Epicarmus* used to say, that he, who would study great Things, must not, for the Sake of Ease, spare the Nights.

The *Egyptians* understood, by the *Ink-horn, Pens, and Roll of Paper*, all Things whereby Arts and Sciences might be represented.

By

By the *Sieve*, the same People hieroglyphically meant, the Fruitfulness of Instruction in Arts and Sciences; also, the Writers of sacred and mysterious Things: For as the *Sieve* separates the Good from the Bad, so their Lawyers, who were also stiled Priests, knew how, thro' their Prudence and Wisdom, to distinguish between *Things* concerning Life and Death; accordingly, they made use of the Word *Sieve* for expressing what's true and known. Others say, that by that Implement is signified, a Man of great Knowledge and Perfection, who can discourse of Things divine and human with equal Penetration. Moreover, as the *Sieve* separates the Flour from the Bran, so Experience fits us for discerning between good and bad, right and wrong. Wherefore *Virgil*, in the first Book of his *Georgics*, rightly stiles it, *Mystica Vannus Iacchi*, the mystic Fan (or *Sieve*) of *Iacchus*. Some apply to this Point the Saying of the Philosopher *Antisthenes*; that it were great Folly not to know how to distinguish the Corn from the Chaff; meaning the learned and beneficial Citizens from the illiterate.

Next to the *Bible* the chief Authors for *Law* are, viz. among the *Greeks*, *Solon*, *Lycurgus*, *Demosthenes* and *Isocrates*: Among the *Romans*, *Cato*, *Cicero*, *Hortensius* and *Cæsar*; their *Leges* and *Orationes*; also the *Corpus Byzantinum* and *Corpus Juris* or *Justinianum*, compiled by *Theophilus* and *Dorotheus*, Senators under the Emperor *Justinian*, from a Series of ancient Law-books: Among the *Spaniards*, *Didacus Cœverruvias*, *Francisco de Salgado*, Secretary to *Philip II.* and *Ferdinandus Vasquius*: Among the *French*, *Jacobus Cujacius*, and *Marcus Antonius Muretus*: Among the *Germans*, *Fritschius* and *Carpzovius*: And among the *Dutch*, *Hugo Grotius*, *Groenewegen*, &c.

The Herb or Flower *Iris* is an Emblem of Eloquence, according to *Homer*, who, to describe that of the *Trojan* Embassadors, represents them as having eaten the blooming *Iris*; meaning, their being thoroughly skill'd in pleasing Eloquence; for that Flower, by its Variety of Colours, is not unlike the heavenly *Iris* or Rainbow, whom the Ancients accounted the Goddess of Eloquence.

The *Garland of Laurel*, intermixed with *Ivy-leaves*, signifies, that Lawyers are, for their excellent Labours and Parts, to be had in perpetual Remembrance: For, by the *Laurel*, the Ancients understood a natural Force and Fruitfulness of Understanding, and by the *Ivy*, which, tho' at first creeping along the Ground, at last tops the highest

M. 4 B 2 Lne and 10, quasi, sed Trees

Trees and Buildings; the Skill or Experience which Lawyers obtain by continual Labour and Practice.

It will not be disagreeable to that Body of Men, that, for immortalizing their Names and Memories, we add the *Garland of Cedar and Myrtle* to the Laurel and Ivy; since, touching great and eloquent Men, we may very well conclude with *Persius* and *Horace*, *Cedro digna locuti, They have spoken Things worthy to be cut in Cedar*, or to be everlasting; for the *Cedar* is, among Trees, the Emblem of Eternity, as never rotting or mouldering thro' Age; wherefore, the *Ark of the Covenant* was also made of it. The *Myrtle* signifies, a Mind enriched with many Endowments.

Among the *Crowns*, with which the *Romans* used to adorn the Heads of Legislators and Pleaders, that of *Oak-leaves* was in great Esteem, as implying, the Conservation of the Town and Citizens. Several Reasons are assigned for this Sort of Crowns. Some say, that originally the *Arcadians* were first honoured with it for the Antiquity of their Oracles. Others think it proceeded from that Tree's being sacred to *Jupiter*, the Patron of the *Dodonean* Oracle, and Protector of Towns; and that therefore it was very reasonable to crown those, who had saved a Citizen either by Arms or Law, with the Leaves of that Tree, dedicated to the Tutelar-god of all Towns. Others are of Opinion, that the *Oak* was the first-made of the Trees, and has been the first Nourisher of Mankind, and Material for the Oracles. We see to this Day a certain Medal with this *Derick* Inscription, ΕΠΕΙΡΩΤΑΝ, representing an Eagle treading on Thunder, and two Oak-branches bent Garland-wise; which was doubtless the Coin of *Epirus*, alluding to the Oak of *Chaonia*, and the *Dodonean* Oracle.

By *Minerva* proceeding from *Jupiter's Brain*, we represent the Nature and Activity of Understanding and Wisdom for gaining Jurisprudence: She likewise implies, mature and wary Deliberation. Wherefore some hold, that *Jupiter* knew *Metis*, or Counsel and Prudence, and then brought forth *Minerva*: For Wisdom and Understanding are only attainable by mature Deliberation and Advice.

Table or Ordonnance relating to a Divine.

We exhibit herein the Bible or Scripture, a small Altar, a burning Lamp, Breast-plate, Sword, two Arrows, a Drum or Timbrel, Table-bell, Harp, Cistern and Censer, Sieve, Measure of Corn, Basket

ket of Bread and a Lump of Leaven, a Salt-seller with Salt, a white linnen Girdle, Bundle of Flax, Waggon-wheel, Saphire-ring, Olive-branch, Sheet of Paper whereon are three conjoined Circles, inclosed within a fourth, and under them an equilateral Triangle and a Square. In a small Picture is seen a Landskip, exhibiting among other Things, a Rock, a Palm, a Cedar-tree and an Hill sending forth abundance of Water. On the Wall, in Bass-relief, is an Elephant rearing his Trunk towards Heaven, as also a Stork and Cock : But above all, we must not forget the fruitful Mustard-seed, a Sprig whereof we have set, in a Pot or Vase, on the Table with the other Objects; an Explanation whereof follows.

Adamantius and others tell us, that the Power of the Universe must yield to the Dictates of Religion. A further Explanation of the Bible is unnecessary, since it is sufficiently known to every Body.

The *Altar* is accounted the Hieroglyphic of Piety; of which, I have treated in Book IX. pag. 493, 494.

Plutarch compares the *Lamp* to the Body, the Habitation of the Soul; and its *shining Light* to the Faculty of Understanding. But in Scripture, we often find, that by the *Lamp* are meant the Doctors and Teachers of Arts, Sciences and Mysteries, *who should be set on the Candlestick, in order to expel Darknes, and light those in the House.* In another Passage, it's said, that *the Light ought not to be hidden, &c.* And if the *Light*, according to *Scholasticus* in his *Climax*, *come to be in Darknes, what will not the Darknes of Nature, or Men ignorant of God, be guilty of?* Some again understand by the *Light*, the Gospel: Others, *St. John the Baptist*, who is also called, *a burning Lamp.* The Prophets were also *Lamps*, but burning dim, as speaking mysteriously: But *St. John*, as with a Finger, has pointed out our Saviour. *Eucherius* observes, that by the *Lamp* is sometimes meant, good Works; and therefore the Gospel says, — *Let your Light so shine before Men, that they may see your good Works, &c.* The *Light* or *Fire* sometimes likewise hieroglyphically signifies, Devotion and Piety. If earthly Things can in any wise unite us with the heavenly, nothing in Nature has greater Affinity with the Mind and Spirit than Fire, because it lights and clears every thing, and makes us intimate with Heaven.

The Philosopher *Antisthenes*, speaking of the *Breast-plate*, commonly said, *that Virtue was a constant Defence, because it could never be lost; for the Arms of Wisdom and Understanding are lasting to those* who

who are rightly arrayed with them. In which Sense St. Paul exhorts his Congregation to put on the Armour of Faith for quenching the fiery Darts of the Wicked, agreeable to Horace,

— Qui pectus praeceptis format amicis.

The Apostle St. Paul says, that the Word of God is quick and powerful, and sharper than any two-edged Sword, piercing even to the dividing asunder of Soul and Spirit, and of the Joints and Marrow: Intimating, that tho' the Stone in the Kidneys seem incurable, yet the Word of God can convert and cure the hard Stone of our Unbelief. For, by our Saviour's Coming on Earth, we have learnt what the Flesh and Spirit incline to; and his Doctrine has, like a two-edged Sword, divided the Spirit from the Flesh, that we might afterwards lead a spiritual Life, as being not in the Flesh, but in the Spirit, esteeming the Corruption of the Flesh a great Gain, when, thro' the Spirit, we obtain eternal Life.

Eucherius thinks, that the Words in Ps. cxxvii. — *As Arrows are in the Hand of a mighty Man, so are the Children of the Youth*, allude to the Apostles and their Mission into all Countries; because, in their Travels, they pierced Men's Hearts with the Doctrine of Christ, as with a darting Arrow, and brought them from Darkness to Light: For by the Arrows, in several Places of Scripture, is understood God's Word, penetrating the Soul as with a two-edged Sword.

We find in sacred Writ, that the Almighty is to be praised with Drums or Timbrels. And Gregory, in the 6th Book of his Epistles to Athanasius, emblematically shews by the Drum, kind Remembrance; For, says he, as the Materials of that Instrument are long before prepared to fit it for Sound, so a Man should piously endeavour to thank his Creator, and loudly praise him for his Benefits.

The Bells hanging, according to Moses's Command, at the Hem of the High-priest's Garment, emblematically signified the Publishing of God's Will; and his being heard by their Tingling on entering into or coming forth of the Holy of Holies, intimates, that the Ministry should always have the Word and Laws of God in their Mouths, for rebuking, exhorting or comforting, according to the Weakness and Transgressions of Men.

The Harp formerly represented all Kinds of Arts and Virtues: And Eusebius thinks, it takes its Name from a Greek Word, signifying as much as to instruct in excellent Sciences. And thus the Songs of

of *Orpheus* and *Proclus* among the Heathens, and *David* among the *Jews*, have powerfully incited to Piety and good Living.

By Water and Fire, or the *Cistern* and *Censer*, the *Ægyptian* Priests understood a Purgation from Spots and Filth; even from the Darknels of Ignorance by Means of pure Doctrine. Accordingly, after Funerals, the Ancients purified themselves with Water and smoking Perfumes, the latter hieroglyphically representing Prayers and divine Doctrine, as *Hesychius* Bishop of *Jerusalem* writes.

The same People meant by the *Sieve* the Fruitfulness of Instruction in Arts and Sciences. Others, the End of all Things, as by often examining ourselves to learn Quietness of Life; and by due Reflection on what is past, present and to come, to make Prosperity and Adversity equal.

Doctrine and Instruction those People called *S B O*; which, being interpreted, signifies Plenty, or all that is necessary for Life; as if the Study of Sciences require a good Fortune. *Aristotle* says; the Rich should study Philosophy. And *Zechariah*, a noted Man, among the *Jews*, — *If you have Flour, you will learn the Law: If you have Knowledge in the Law, you will want no Flour*: The *Law* implying Knowledge and Sciences, and the *Flour* every Thing necessary for Sustenance. But I think, according to *Ægyptian* Wisdom, that this Doctrine rather respects the Soul than the Body; for it's believed, that the Basket of unleaven'd *Bread*, which *Aaron* and his Sons only were to offer, hieroglyphically signified the Tongue or Word, or eternal and heavenly Eloquence; for as *Bread* supports the Body, so the Word of God nourishes to eternal Life. And because *Bread*, by a general Consent, implies Doctrine and Instruction; to whom must we return our Thanks, but to him who by his Doctrine has enlightened our Understanding, and is the Fountain of Plenty and Perfection. In this Sense the *Bread*, called the Loaves of two Tenth-deals of fine Flour, offer'd, as in *Leviticus* xxiii. for a Meat-offering, signified the Law and the Gospel; but according to our Saviour when under Temptation, that *a Man did not live by Bread alone, but by every Word proceeding out of the Mouth of God*.

In Baking, the *Leaven* has in Scripture divers Significations: Among others it implies human Sciences. Now Sciences are divided into human and divine, the former subject to the Diversity of Words, but the latter constant and everlasting; for what is once truly perfect always remains so; and the Fire which once warms will always warm, as long as 'tis Fire. Eternal Providence and Government of all created Beings are

are endless; and thus Nature, Philosophy, Ethics and Theology are very conformable to the Deity: But Grammar, Rhetorick, and Dialectica are call'd human Sciences: *Wherefore, says Origines, the Leaven is not used in Offerings.* For Divines understand by it, human Sciences, the Matter and Force whereof lies only in Words; which nevertheless are Aids, because the Purity of Speech, which Grammar teaches, shews the Beauty and Excellence of Eloquence obtained by Rhetorick, and the Method of Reasoning and Opposition, gained by Dialectica, is an Help to many other Sciences.

Philosophers say, that the Products of the Earth are owing to *Salt*. Divines compare it to the Gospel, alledging *Leviticus*, Chap. 2. *With all thine Offerings thou shalt offer Salt*: Or in all your Doctrines you must be governed by those of the Apostles, who, according to our Saviour, are the *Salt of the Earth*. The Frankincense put on the 12 Cakes, according to the *Jewish* Rite, the seventy Interpreters have rendered *Salt*, to signify the apostolical Doctrine; for as *Salt* makes Meat palatable, so, according to *Hesychius*, Instruction and Exhortation cause in us a Smell and Taste of Divine Wisdom; whereby our good Works, as Faith, Hope and Charity produce Fruit acceptable to God.

The *Jewish* Priests were commanded to set the People a Pattern of Chastity, Piety and good Behaviour, and to be always ready to walk in God's Paths, as appears by the *white Linnen Girdle*, signifying the most sacred and mysterious Doctrine, by which they ought to govern themselves and their Congregations. *Jeremiah's* Girdle had the same Meaning, as *Cyril* largely shews. As the *Girdle* was white Linnen, we are led to consider the first Matter it was made of, to wit, *Flax*.

The Seed of *Flax* comes up as green as Grass in a short Time after sowing; and having blossom'd and set its Seed, 'tis then pull'd, and rotted in Water, and afterwards laid to dry in the Sun; and then being beaten to a Softness, it is comb'd and hatchel'd, and spun into Thread. After boiling in strong Lye it is made into a Web of Linnen, and whitened, for a Dress wherein to appear before God. The Care necessary about this Herb, which is an Emblem of undefiled Life, ought continually to be had in View; that, laying aside Things vain and unprofitable, we may, by Means of Science, render ourselves irreprovable, and thro' Adversity and Temptations obtain the white Garment of Glory. The quick and easy Growth of *Flax* shews, how easily Virtues and Sciences are attainable, if we set readily about them. *Hesychius*

bas understands by the *Flax*, the frail Efforts of Mortals, and the Thread of the Almighty's Will always remaining with us: Wherefore it is the Duty of the Ministry, by their constant Labours, to give out the *Flax* whereof to prepare a Garment of good Works.

Many among the Learned emblematically signify, by the *Waggon-wheel*, Divinity; because the *Wheel* never touching the Ground but in one Point, so the Soul ought to be elevated towards God. Thus Divines are rightly compar'd to a *Wheel*; that, by forsaking earthly Thoughts, their Conversation should always be in Heaven.

The *Sapphire* was always in great Esteem, as emblematically representing Sovereignty and Priethood. Some say, that this Stone draws heavenly Influences from *Jupiter* and *Saturn*; and that those who wear it obtain all their Desires; as from *Jupiter*, Dominion and Authority, and from *Saturn*, the Priethood. But, according to the Fathers, this Stone represents the Throne spoken of by *Ezekiel*, to wit, the Seat of God, eternal, good and Almighty. And *Eucherius* understands, by the Make of the Heavens, the Society of the Pious and Elect: Wherefore, says *Hesychius*, the Throne of *Sapphire* signifies the tenth or Empyrean Heaven: For by the Colour he understands, Purity, Cleanness and heavenly Light, always instructing the Church in unalterable and pure Doctrines.

We learn from Scripture, that the *Olive-tree* was originally the Emblem of Peace; for no sooner did the Waters abate, but the Dove, which *Noah* sent, soon after returned with an *Olive-leaf*, as a Token that the Wrath of Heaven being appeased, God took Compassion on the Remains of human Race and other Creatures in the Ark, and therefore caused the Waters to retire into the Bowels of the Earth. The *Olive-branch* is also, in Scripture, the Emblem of a pious Man; as we see in the Gospel, that the *Light ought to burn pure on the Candlestick*, whereby our Saviour intimates, that both Preachers and Hearers should fill their Lamps with the Oil of Christian Virtues. The same Tree, for its continual Verdure, is also taken for the Emblem of Hope; accordingly, *Basilus* wish'd we might be like it, because, abounding with Blossoms and shining Greenness, it always affords Hope of what is to come; or the durable Fruits of Piety and Mercy.

The wisest *Agyptians* and *Greeks* did, when Men's Understandings were simple and void of Sophistry, very properly call the Chain of certain Sciences, *Encyclopædia*; as being by *three Circles* so link'd together, that the Center of the one is the Beginning of the other, and

those inscribed within a larger, call'd *Theology*. For the inner Circles signify, human Sciences, which, getting Root by means of Custom, Reasons and Nature, are perversely taken for infallible: But the Circle inscribing them denotes divine Sciences. We understand the same Things emblematically of the Dress and Ornaments of the High-priest among the *Jews*; for his *Girdle* implied, irreproveable Manners; his priestly Garb, Truth, sound Doctrine and Discourses, which with their Explanations let Men into the Knowledge of Things or *Philosophy*; and his glittering Robe signified, *pure Divinity*, having no other Tendency but a Correction of Manners and leading to Virtue and Heaven. Scripture teaches, that *the Spirit of Wisdom enters not into the Heart of the Wicked*: Accordingly, *Moses* denied the Unclean and Sinful an Entrance into the Tabernacle; Thereby intimating, that those who improve in Virtue and the Knowledge of God, ought by the Use of the five Loaves (according to *Cyril*) or the five tart Books of the Law to prepare their Hearts for the two Fishes, or the Doctrine of the Evangelists and Apostles, and therein to preserve. Next to the Science for Improvement of Manners, Divines should endeavour at Distinctness, Plainness and Order in their Speeches; which the Learned call *Dialectica*; whose Province is to determine Controversies and resolve Doubts by reasoning justly: For altho', like *Moses*, they practised moral Duties, and were received into the Sanctuary, yet they touch'd not on sacred Things, otherwise than by means of their Speeches. After this, they enquired into natural Philosophy, or *Physicks*, having, for Subject, the Universe and all created Beings; this Science clear'd their Doubts and Scruples, and prepar'd them for contemplating the glorious Building of the Heavens, in order to thank their Creator for the Knowledge received. Their last Study was *Theology*, which, as we have said, comprehends all Sciences: This gives Divines such a constant Peace as neither the Regularity of human Deportment, purest Eloquence, or the most exact Inquiries into Nature, could afford them. But this unchangeable Peace and firm Alliance with God they obtain by submitting their Knowledge, Inclinations and carnal Affections to the Rules prescribed by Reason. This mutual Friendship, which the *Pythagoreans* esteemed the main Point in *Philosophy*, leads us into the most secret Part of the Sanctuary, in order to view the Glory of God, till at last, arriving at the highest Degree of Knowledge, we courageously defeat *Osiris*, or the Enemy of our Souls.

Tho' the aforesaid Instruction consist of 4 Parts, yet *Solomon*, the wisest

Test of Men, divides it into three Sciences, to wit, *Ethics*, *Physics*, and *Metaphysics*, which he has handled in his *Proverbs*, *Ecclesiastes*, and *Song* or *Canticum Canticorum*; teaching in the *Proverbs*, moral Obligations; in *Ecclesiastes*, the Nature of Things; and in his *Song*, the Contemplation of Things supernatural. This seems well to agree with the Mention in Scripture of the *God of Abraham, Isaac and Jacob*: For *Abraham's* obeying God in all Things shews an Example of moral Duties; *Isaac's* digging Wells and searching the Depths of the Earth, signifies *Physics*, or natural Philosophy; and *Jacob's* Dream of the Ladder, and the Ascent and Descent of the Angels thereon, the Contemplation of divine Things. Both the *Hebrew*, *Greek* and *Latin* Divines have largely handled this Subject. Even the Elements seem to inculcate this Doctrine: For the Earth, Water and Air, by their wonderful Conjunction represent the different Degrees of the Sciences: The Earth and Moisture implying the History of Things, as a Teacher of moral Duties: The Waters, disturbed by the Winds, shew the Turmoils happening in human Actions, which *Ethics* serve to allay; the Air admonishes, that, at length raising the whole Force of our Thoughts upwards, we ought continually to contemplate the divine Nature, call'd by the *Greeks*, *Theologia*, which is the Top and Limit of our Understanding. We say nothing here of *Dialectica*, because it is subservient to *Ethics*, *Physics* and *Theology*, in order to discourse of those three Sciences.

By the *equilateral Triangle* we signify, the Aim and Purpose of an holy and innocent Life; because, to make it both edifying and happy, three Duties are necessary, to wit, to give our Neighbour wholesome Advice, to judge justly, and to do well; wherefore *Pallas* was, by the *Heathens*, called *Tritonia*, as having the Care of impartial Justice. The *Aegyptians* and *Greeks*, who were chiefly famous for emblematic Learning, judiciously understood by the *Triangle*, the Assiduity of human Understanding in searching into Things heavenly, earthly and subterranean. Others would signify by it, *Mathematics*, *Physics* and *Metaphysics*: With which the Opinion of *Socrates* well agrees.

The *Square* implies, Constancy and Immoveableness; because, however turned, it alway shews four Lines and as many Angles: These, tho' mathematical Observations, are very applicable to those who love Piety and other Christian Virtues, since they remain constantly with them, and embalm their Memories to Posterity. *Aristotle*, in his 1st Book of moral Duties, and 3d Book to *Theodat*, is of the same Opinion;

believing, that Man, by Comparison, may be called, *square*, or perfect and pious. This quadrates with the *Latin Proverb: Quadragonum in se perfectum, & criminis expers*; i. e. *The Square is perfect, and not liable to Censure.* Ancient Divines teach, that *Noah's Ark*, which God commanded to be built *square*, signified the excellent Pastors of the Church, by whose Instruction, notwithstanding any Snares or Heresies, Men were led to eternal Happiness. For *Adamantius* exhorts to build *square* Libraries, not of Stone or Wood, but of the Books of the Prophets, Apostles and Teachers, out of which may be abundantly learnt true Wisdom and divine Mysteries; and, renouncing Sin, to turn and adhere to the true and immutable Corner-stone of Salvation.

The ancient *Egyptians* hieroglyphically signified by the *Rock*, Firmness and Constancy. Wherefore *David*, speaking of God's Assistance, says, *Thou art my Rock.* And our Saviour, intimating the Duration of the Church, says, *He will build it on a Rock.* Agreeable whereto is the Dream of *Nebuchadnezzar*, in which he saw a great Image, whose Head was of Gold, Breast and Arms of Silver, Belly and Thighs of Brass, and Legs and Feet of Iron and Clay: And that a *Stone* was cut out without Hands, which smote the Image and broke it in Pieces, which the Wind carried away, so that no Place was found for them; and the *Stone* that smote the Image became a great *Mountain*, and filled the whole Earth.

The *Palm-tree*, as having the lower Parts of its Stem thin and knotty, but higher up becoming thick, and agreeable for its continual, elegant and spreading Verdure, signifies, that how abject soever the Condition of the Righteous may be in the Beginning, they at last gain wonderful Beauty in Virtues and good Qualities. But let me add the Words of the pious and learned *Eucherius*: *The Palm-tree*, says he, *differs from all others, because they are thickest downwards, and run tapering upwards, and with more pointed Branches; and these may be compared to Worldlings, who, slighting the best Things, seek their Satisfaction only in the frail and momentary: These Men spare no Labour or Trouble in heaping Riches; will even purchase temporal Honours at the Hazard of their Lives; but stop at once when they are to bestow an Hour's Service on their Creator, or to succour a distress'd Neighbour. Whereas, the Pious may rightly be compared to the Palm-tree, which, by its tender Stem, despising earthly Pleasures, exalts its Virtues on high, that*
it

it may adhere to and obey the Will of the Creator. Wherefore 'tis said, that the Righteous shall grow and blossom as the Palm-tree.

The Cedar-tree, as yielding excellent and useful Fruit, is the Emblem of Mercy and Piety; two Virtues best becoming the Pillars of the Church, who are continually to watch over the lost Sheep of the House of Israel, and to practise Works of Mercy on them, according to St. James: *Pure Religion and undefiled before God and the Father is this, to visit the Fatherless and Widows in their Afflictions, and to keep himself unspotted from the World.*

We read in the Psalms, that from the springing Waters of Israel comes forth the Praise of the Lord in the Congregation of the Saints. By which, Divines understand the Books of the Law and Prophets, which, as Springs of living Waters, supplied the Israelites with the Knowledge of God, and being fill'd with his Spirit, their holy Men compos'd Hymns to the Glory of his Name. Several Commentators on Scripture and illustrious Instruments of the Church would signify, by the springing Waters the Apostles and first Teachers; and Euthymius and the primitive Fathers, the Preaching of the Gospel. And David, in Ps. civ. says, *He sends the Springs into the Valleys, which run among the Hills; they give Drink to every Beast of the Field:* Thereby intimating, that no Place is so hilly or unattainable, which God's Law cannot penetrate.

Writers mention, that the Elephant (who is known to be the most docible of Quadrupedes, and by Nature superior to other Beasts) particularly loves Charity and Piety; for as soon as the new Moon enlightens the Earth, he purifies himself in a clear River; and, when sick, takes Grass and other Herbage with his Trunk, and flings it towards Heaven, as if he thereby invok'd the divine Assistance in his weak Condition.

Scripture, as remarkably speaking of the Stork, emblematically means a purified Understanding and a Mind exalted above worldly Things. For this Bird always builds on the Tops of the highest Houses to save himself from the Wiles of Beasts; and, after hatching his Young, is at continual War with the Snake, which, always creeping on the Ground and into the Holes thereof, is an Emblem of vicious Affections. Wherefore, in Imitation of the Stork, Men should exalt their Minds and seek a Dwelling place in Heaven, where they will be freed from all the Wiles of the Flesh and the Crafts of the Devil.

The Ancients understood by the Emblem of the Cock the Immortality and Divinity of the Soul. And Pythagoras commanded his

Followers to feed and nurse the *Cock*; meaning, that they should feed their Souls with the Knowledge of divine Things. Wherefore *Socrates*, when dying, full of Hope of a speedy Union of his immortal Part with the Deity, said, he was bound in Duty to offer a *Cock* to *Æsculapius*, meaning the Physician of the Soul; for, knowing his Dissolution was at hand, he believed he should now be cured of all his Infirmities. *Plato's* Followers and Commentators say, that the Offering a *Cock* implies the Soul's Departure for Heaven, to publish for ever the Glory and Praise of *Phœbus*.

By the *Mustard-seed* are signified Things, which, from small and mean Beginnings, produce Plenty of Fruit. Wherefore our Saviour says, *If ye have Faith as a Grain of Mustard-seed, &c.* For tho' the Seed of this Plant be small, yet, being duly husbanded in good Ground, it yields a Plant surpassing all others, which, in a short Time, becomes a Tree for Fowls of the Air to build in. And such is the Fruitfulness of Divinity; which, proceeding from small Seed, soon becomes a Tree, the Expansion of whose Branches shades the whole Earth, and yields a Place for the *Fowls of the Air* to lodge in, or, according to *Hesychius*, *Men taken up with the Contemplation of divine Things*. Other learned Men say, that this *Seed* implies the wonderful Power of God, which, as small and contemptible Seed, lies hid in the Reading of Scripture, and is despised by many for its Tartness; but on chewing, strengthens and cleanses the Stomach, corrects Vapours and Humidities disturbing the Brain, and refines the Taste, in order to our more exact Search into the Writings of wise Men and divine Mysteries. For, according to *Horace*,

*Nemo adeò ferus est, ut non mitescere possit,
Si modo Culturæ patientem commodat aurem.*

Or,

*The Breast's remaining wild we need not fear,
After good Learning has Admission there.*

But waving *Horace*; our Saviour charges us to search the Scriptures; which some Disciples, on a certain Occasion, finding of too sharp and disagreeable a Taste, thought too hard, and not to be understood: But being prepared with this *Seed*, they will appear better to us than we at first expected; dispelling the Darkness of our Understanding, and
purging

purging it of all earthly Humidities and evil Thoughts, till, with *Hagar*, we, in any Distress, discover the Fountain of living Water in the Wilderness of this Life, wherewith to refresh and strengthen our thirsty and fainting Souls. Moreover, the *Mustard-seed* coming up green and being with Difficulty to be rooted out after Sowing, implies, the constant Rise and Propagation of divine Truths. And those who have once tried the agreeable Taste of the Plant, will never be drawn from using it: This Sprig, having got Root in the Heart, will grow and produce Seed, which wild Beasts cannot tread down, Cold or Heat wither, or Persecutions extirpate. By the same *Seed* is also signified, a bright and vigilant Soul and an high Understanding; for they who are seized with the Lethargy have their Heads, after Shaving, rubb'd with it for their Recovery. And thus our circumcised Hearts are likewise, with the Mustard-seed, cleansed from the Lethargy of Sin, for Conversion. *Pythagoras*, once tasting a Leaf of this Plant, afterwards much admir'd it, and found that its Spirits flew upwards, as if ascending to Heaven; for the Virtue going up the Nose to the Brain, purges it, and clears the Understanding. *Democritus* said, that a few Grains of it boil'd with other Greens made them soft and tender. Let us, in like Manner, so mix the emblematick Mustard-seed with our divine Thoughts, that, when become tender, they may send a Steam and sweet Savour up to Heaven, where our Souls, united with God, can be no more affected with Hunger, Thirst or Drowsiness, but continually employed in praising the Almighty.

In this last Ordonnance, relating to a *Divine*, we have crowded together a great Variety of Objects, only to shew, how fruitful this Subject is in Materials: For *Divinity* comprising *Philosophy*, *Physicks*, *Dialectica*, *Rhetoric*, *Logic*, &c. and each of these affording plentiful Matter, the ingenious Artist may, by consulting good Authors, gain an inexhaustible Treasure of Things; and then, as he thinks proper, more easily leave out some, than, having too few, represent them lame and defective to the Knowing.

C H A P. IV. *Of the Origin, Nature and Quality of the Roman
Triumphal Crowns, and other Rewards of Honour.*

WE learn from History, how noble the ancient *Romans* were in gratifying the Virtue, Valour and Conduct of their Citizens, Soldiers and Commanders, besides their ordinary Pay, with Triumphal Crowns, Jewels and other Presents, as an Example to others to tread in the same Steps, for the Good of their Country. And we judge this Point very proper to be handled next to Still-life, as it will conduce to make the *emblematick Sense of a good Piece more perfect*.

After a Commander had gained either a great Advantage or Victory over the Enemy, in a Siege, Battle or Sea-fight, he, according to Custom, made an exact Inquiry, what Persons had behaved with the greatest Valour and Resolution; and then, placing himself on a Stage raised for that Purpose, and returning Thanks to the Gods for the Victory obtained, he commended the Army in general for their steady Adherence, and each Company in particular which had shewed the greatest Courage: Then, naming them one after another, he extoll'd their Valour, styling them Friends and Lovers of their Country, and telling them how highly they obliged the Common-wealth by their Loyalty and brave Behaviour: And thereupon, in the Name of the Senate, he distributed among them many rich Presents, consisting of Crowns of Gold and Silver, Girdles, Gold Chains, Bracelets, Rings for Ears and Fingers, Armour, Shields, Pikes, Swords, Javelins, Standards, fine Horse-furniture, and other elegantly wrought warlike Instruments; which none durst use or wear but those who had purchased them in the Manner aforesaid. The *Roman* Story abounds with such Occurrences, but especially *Titus Livius*, who relates, that the Consul *Papirius Cursor* bestowed Gold Bracelets among 400 Men, and afterwards magnificently rewarded a whole Legion. He tells us the same Things of *Scipio*, when he waged War in *Spain* and other Countries. And we read, that *Lucius Antonius*, Son of *Lucius Fabius Quadratus*, was twice dignified by the Emperor *Tiberius*, with Gold Ornaments for the Neck and Arms.

But besides the native Valour and military Discipline, for which the ancient *Romans* were particularly famous, we learn from *Pliny* and *Solinus*,

inus, that oftentimes a single Person by his Virtue and Valour obtained all the aforefaid Ornaments; as we fee in *Marcus Sergius*, who received almost all thofe Tokens of Honour, and even in the Battles of *Thraſimenus* and *Trebia*, and the bloody one at *Canna*, (in all which, the *Romans* were defeated by *Hannibal*) he obtain'd a *Civic Crown*. 'Tis related of this *Sergius*, that, having in Battle loſt his right Hand, and fixed an iron one in its Place, he ſo managed his left, as, in one Day, to ſlay 4 armed Men one after another; and that in Fights and Skirmiſhes, he had received 23 Wounds in the Fore-parts of his Body. And yet this Man is inferior to *Lucius Sicinnius Dentatus*, Overſeer of the City of *Rome*; of whom *Pliny*, *Solinus*, *Valerius Maximus* and *Aulus Gellius* unaniouſly report, that his great Merit had gained him, from the Senate, above 320 honorary Preſents of all Sorts, and that he 9 times made his Entrance in Triumph with the Generals whom, by his Valour and Conduct, he had aſſiſted in their Conqueſts; and that he could ſhew a great Number of Lances and Pikes, uniron'd, which, as ſo many Tokens of Honour, fell to his Share; as alſo, 18 gold and 83 ſilver Neck-ornaments, 25 coſtly Horſe-furnitures, 140 Bracelets, 14 Civic Crowns, 8 Caſtrenſes, 3 Mural, 1 Obſidional, and I know not how many Naval or Roſtral Crowns. He had received 45 Wounds, and thoſe in his Fore-parts only; diſarmed the Enemy 34 times, and fought 120 Battles. In a Word, he was ſtil'd *the Roman Achilles*.

The *Crowns*, beſtow'd on Men of particular Merit, had Degrees of Dignity, and particular Names ſuiting the Nature of the Victories; as, *Corona Obſidionalis*, *Civica*, *Triumphalis*, *Ovalis*, *Muralis*, *Navalis* and *Caſtrenſis*.

The *Corona Obſidionalis*, or Obſidional Crown, was the moſt excellent of all; for when a *Roman Town* or Camp, beſieged and reduced to Extremity, was relieved by a *Roman Captain*, the Common-wealth rewarded the Action in the moſt noble Manner, *viz.* with the aforeſaid Crown and a Triumph. This Crown, tho' made of Graſs, was accounted of higher Worth than if of Gold and enrich'd with precious Stones: The Graſs was pull'd up in the Field of Battle; wherefore this Crown is ſaid to be ſacred to *Mars*, (which *Boccattius* ſeems to affirm) poſſibly becauſe the Graſs grows moſtly in open Places and Fields of Encampment. The great *Quintus Fabius* was, in Reward of his Merit, by the general Conſent of the Senate and *Roman People*, honour'd with this Crown, when, in the 2d *Punic War*, he delivered the City from the approaching Ruin and Extremity which *Hannibal* had brought it to. *Æmilius Scipio* had the ſame Gift in *Africa*, for

rescuing the Consul *Manlius* and his Forces out of the Power of the Enemy. *Calpurnius* obtain'd the same Honour in *Sicily*; as did also the incomparable *Lucius Sicinnius Dentatus*.

The *Corona Civica*, or Civic Crown, was given to him who had preserved a *Roman* Citizen from imminent Danger, or released from Captivity. This Crown was made of Oak Sprigs and Leaves with the Fruit hanging at it, and, by the General's Order, who gave it to the Person set at Liberty, put on the Deliverer's Head. But tho' a Person had saved a King or other great Ally of the *Romans* from falling into the Enemies Hands, yet he got not this Crown, which was only due to him who had freed a *Roman* Citizen from Death or Slavery. *Pliny* says, this Crown was also presented to him who slew the first of the Enemy besieging a *Roman* Town. It was the next in Dignity to the *Corona Obsidionalis*, and worn on several Occasions; especially on the great Festivals and Solemnities; and in the Plays and other publick Sports those who were honour'd with it sat next to the Senate, and, at their Entrance, were received by them with all the Marks of Respect. These Persons, with their Fathers and Grandfathers, were entirely exempted from all Charges and Taxes, as having begot Sons so beneficial to the Common-wealth; they were also at Liberty to accept or refuse publick Offices. Several *Romans* obtain'd this Honour, especially the aforesaid valiant *Lucius Sicinnius Dentatus*, who 14 times gloried in it; as *Capitolinus* did six. The brave *Marcus Sergius* likewise received it from the Senate, and, in a Word, all those, who, in an extraordinary Manner, had benefitted the City or Country. The famous *Cicero* was so crown'd by a particular Decree of the Senate, for having happily deliver'd the City from the imminent Danger of the *Catiline* Conspiracy. These Crowns, tho' seemingly simple, as being made of Grass and Sprigs of Trees, were yet of greater Account than those of Gold and Jewels. They were of Oak, because the Acorn was the most ancient Food, and because that Tree was sacred to *Jupiter*, the Tutelar-god. The Victors, in the *Capitoline Games*, instituted by *Domitian*, as also Stage-players, Musicians and Poets were likewise crowned with Oak-leaves.

The *Corona Triumphalis*, or Triumphal Crown, was given to the General who, having overthrown the Enemy in a pitcht Battle, had thereby either saved a *Roman* Ally, or annexed some Dominion to the Common-wealth; wherefore he was also introduced into the City in Triumph, riding in a gilt Chariot drawn by four or, according to some, six white Horses. This Crown was made of Laurel, sacred to *Apollo* for

for its Greenness and red Berries, and signified, that the Victory is attended with much Trouble, Danger and Bloodshed. *Sextus* relates, that the Soldiers used to follow the Chariot of the Conqueror, also crowned with Laurel, to purify them, on entering the City, from the Blood of the Slain. By the Suffrage of the Senate, the Victors in the *Wrestling* Games were honour'd with the same Crown: And it was anciently given to Men eminent for heroic Poetry and Eloquence: Wherefore *Hesiod* says, *The Muses had bestow'd on him a Scepter and Crown of Laurel.* The Roman Priests and South-sayers likewise crowned themselves with Laurel: Even those who follow'd the Army wore a Sprig of it on their Helmets, instead of a Feather, because the Tree was accounted and called by them a fore-telling one.

The *Corona Ovalis*, (given to a General, or other prime Person, who had beaten the Enemy with little Resistance, or, having undertook the War without the express Command of the Senate, had gained some considerable Fortrefs, Town or Place) was made of Myrtle-leaves, a Tree sacred to *Venus*. This Crown denoted, that the War was carried on without great Bloodshed; and therefore publick Rejoicings were made for it, but without much Triumph. When a Victory was gained over Slaves, or Pyrates and Robbers, the Victors had the same Sort of Crowns, because such Enemies were judged unworthy of feeling the *Roman* Valour. The principal Generals who obtained this, and the triumphal Crown aforesaid, I shall mention among the Triumphs.

The *Corona Muralis*, or Mural Crown, was the Reward of a Soldier or Officer, who, in assaulting a Town of the Enemy, first advanced a Ladder, and valiantly mounted the Walls, and made Way for Conquest. This Crown was of Gold, representing the Battlements of the Town-wall they had conquer'd; or else being like that which the Poets ascribe to *Cybele*, the Mother of the Gods, or Mother Earth. Round it were engraven Lyons, the Emblems of Valour and Generosity. *Suetonius* relates, that common Soldiers received it, as well as Captains and Generals, on a publick Testimony from others, that they first gained the Top of the Enemies Walls. *Manlius Capitolinus* was, according to *Pliny*, first honoured with this Crown. And *Scipio* gave it to *Q. Trebellius* and *Sextus Digitus*, on their jointly first mounting the Enemies Walls.

The *Corona Navalis*, or Naval Crown, was given to him who, in a Sea-engagement, first entred into an Enemy's Ship, and made himself Master of it. This Crown was also of Gold, and its Circle set

round with Ships Prows. *Marcus Varro* disdain'd not to receive it at the Hands of *Pompey the Great*, for subduing the Sea-rovers. *Augustus* presented it to *Marcus Agrippa*, on his gaining the upper Hand in the Sea-fight off *Sicily*; as he also did to *Sylla*, and several others. The Senate gave it, together with a Gold Shield and other honourable Gifts, to the Emperor *Claudius*, for having, soon after he obtain'd the Imperial Dignity, vanquish'd 300,000 Barbarians, in Rebellion against the Empire, and sunk 2000 of the Enemy's Ships.

The same Crown was the Present of the ancient *Athenians* to those who fitted out Ships of War for the publick Service, or first landed and intrenched on the Enemy's Ground.

The *Romans*, in Process of Time, placed an Hedge-hog on the Circle of this Crown, because that Creature's Defence lying in his Skin, wherein he rolls himself up, he was esteem'd the Emblem of a Sea-fight. This Crown is ascribed to *Diana*, or the Moon, as she influences the Sea, and its Floods.

The *Corona Castrensis* was given, by the chief Commander, to him, who, in Battle, first enter'd the Enemy's Camp. This Crown was a Gold Circle, to which were affixed Palisades of the same Metal. They also had it who first destroy'd the Palisades of the Enemy, and thereby open'd a Door for Victory. This Crown was the Reward of a great Number of *Romans* in those Times of Valour.

Besides these Degrees of Honour, the *Romans* bestowed several Privileges on those who excell'd in warlike Atchievements, causing them, in the publick Pleadings, to sit in the *Sella Curulis*, or the *Pretor's* Ivory Chair; as we read of the great *Scipio*: And, it often happen'd, since all Things center'd in the Voice and Consent of the People, that some of the Soldiery were invest'd with greater Power and Privileges. All Generals, who, by Conquest, had enlarged the Empire, were allowed to set up their Statues in the Consular Dress. *Augustus*, to eternize the Memories of all such Generals as had augmented the State, ordained, that, next to the Gods, the first Veneration should be paid to them: And for that Purpose built a Gallery in his Palace, wherein to set their Statues, with all their honorary Titles; notifying, by Proclamation, that he did this for himself and Successors, as an Example to Posterity to imitate the Virtues and Valour of such illustrious Personages. Moreover, it was a laudable and constant Custom of the Senate, to assign the Children of such as fell in Battle, the liberal Enjoyment of the Pay of their deceased Parents; and to the old and maimed Soldiers, as many Lands, in the Provinces they conquer'd, as would

would comfortably support them and their Families for the Remainder of their Lives. On this Footing, the City of *Seville* in *Spain*, and the fruitful Country round it were made a *Roman* Colony by *Julius Caesar*; and *Corduba* and several other Places in divers Parts of the World were applied to the same Purpose. In a Word, *Roman* Services never miss'd a Reward; and, for this Reason, that Common-wealth produced more brave Men than any other Nation whatsoever; every one exerting himself to attain all the Degrees of Honour by the strictest Virtue. But, on the other hand, the vicious and cowardly were, in Proportion to their Offences, as severely punish'd, either by Deprivation of their honourable Offices and future Hopes, or else by being whipp'd with Rods till the Blood came, or loaden with Irons and made Slaves. *Titus Livius* relates, that a Troop of *Appius Claudius*, cowardly deserting a certain Post which they were set to guard, was rigorously punish'd, by every tenth Man's being put to Death, according to Lot, without Respect of Persons. *Julius Frontinus* writes, that *Marcus Antonius* caused a certain Troop, who had not duly defended a Town-wall and Fortification, to undergo the same Fate. There were many other Methods for punishing the Disobedience of the *Roman* Soldiery, which I shall pass by, and conclude with *Horace*.

adfit

Regulo peccatis quæ pœnas eroget æquas.

That is,

*Crimes do require the Penalties of Laws;
And strictest Justice greatest Reverence draws.*

CHAP. V. Of the Solemnities of the Roman Triumphs.

TWO Motives generally incite a Man to do great Things, either in Times of Peace or War; to wit, Honour and immortal Fame, or Riches and Profit. Generous Souls always aspire at the former, and reject the latter, as below them. The *Roman* Government knew perfectly well how to make its Advantage of these Inducements, in the Encouragements given to its Subjects; and we shall begin with the

the *Triumphs*, by which they honour'd and roused the Valour of their Heroes.

The Triumph was an Entrance and Welcome of a General, by Decree of the Senate, after an happy Expedition and the Conclusion of a War, whereby, in the most solemn and pompous Manner, they shew'd him their great Esteem. On the Day of Entry, the Inhabitants of all the Towns flock'd to *Rome*, and the whole City, Temples, Streets, Gates, Houses and Windows were hung with all Sorts of costly Stuffs, in Gold, Silver, and Silk, and beautifully deckt with great Variety of green Branches and Flowers. In a Word, nothing was wanting to shew either the Power, Magnificence or Joy of the *Romans*, on this Occasion. The Senate, Clergy, Nobility and most eminent Citizens (and therefore the greatest Part of *Rome*) richly dress'd, met the Conqueror without the Town-gates. He sat in an Ivory Chair, called *Sedes Curulis*, in a Gold Chariot sparkling with precious Stones, and drawn either by four or six white Horses magnificently equipt; and was dress'd in a Garment of Purple and Gold, called *Toga Palmata*, crown'd with *Laurel*, and the Staff of Command in his Hand, or else a winged Image of *Victory*, holding a Crown of Laurel or a Palm-branch. Sometimes this Figure was placed behind him, holding in its right Hand a Crown of Laurel over his Head, as we see it both Ways in the ancient Bas-reliefs and Medals. The Prisoners of War, dress'd like Slaves, and with thorn Heads, and the King or General, with the most eminent of the Vanquish'd, were led in fetter'd Couples before the Chariot; which the *Roman* Legions followed, in Troops or Companies, on Foot and Horse-back, in their Order, richly arm'd, and with their Pikes and Lances twined with Laurel, as a Token of general Joy: But they who had most signalized themselves in Valour, march'd on each Side of the Chariot, with Crowns of Laurel on their Heads, and Palm-branches in their Hands. Before the Conqueror went likewise some Carriages laden with the Arms, Banners, Gold and Silver Vases, Jewels and all Sorts of Gold and Silver Coin, taken as Booty from the Enemy; together with the Gifts and Presents he had received from the Friends and Allies of the *Romans*. Next came some Castles and Towers of Wood, elegantly carved, resembling the Towns and Fortresses gained of the Enemy. In their Passage, the Army feigned some Battles, in so lively a Manner as thereby to affect the Spectators with all Sorts of Passions, as Sorrow, Joy, and Fright. The Variety of these Sight was so great and excessive as to spin out the Cavalcade for three or four Days; and being arrived at the *Capitol*, all the Arms
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and Booty, called *Manubiæ*, taken from the Enemy, were hung up and deposited in the Temple of *Jupiter*, as an eternal Memorial of the Virtue of the Conquerors. Here the Senate return'd them Thanks for the Service done to their Country, and, commonly chusing the Victor as a Coadjutor in the Government, the Joy concluded with a magnificent Entertainment. But, for forming a better Idea of these Triumphs, and the Order therein observed, I shall, as far as my Memory will permit, give some Examples of them out of the *Roman Histories*.

Plutarch describes the Triumph voted to *Paulus Æmilius*, for his Victory over the Great *Perseus*, King of *Macedonia*, in this Manner.

First, the People of *Rome* and the neighbouring Towns, magnificently drest, appear'd at the Doors and Windows, in the Balconies, Garrets and on Tops of Houses, in great Multitudes, as Spectators of the Solemnity. All the Temples in *Rome*, richly adorned, were set open. The Houses and Streets were wonderfully garnish'd with all Sorts of costly Hangings and fill'd with Greens, Flowers, choice Perfumes, and a thousand other fine and delightful Things. And as the Concourse of People was very great, Men with Staves were appointed to make and preserve a Lane or Passage thro' them, for the March of the Triumphers. The first Day was spent in the Procession of the Banners, Standards, Ensigns, Statues, Colosses, Pictures and Figures, all placed on Carriages elegantly painted, and slowly driven. The second Day was taken up with the Passage of the bright Armour of the vanquish'd King and *Macedonians*, placed on neat Chariots or Carriages made for that Purpose. To these succeeded 3000 Men, partly carrying the Gold and Silver Coin in 350 large Silver Dishes and Vases, each weighing three Talents, and carried by four Men. The Remainder of these Men bore Fountains and stately Vases of Silver, artfully wrought. On the third Day appear'd the first Company, preceded by a great Number of Pipers, Drums, Hautboys and Trumpets, making a warlike Music as if preparing for an Onset. These were followed by 120 Cows, deckt with gilt Horns and sacred Linnen Coverings, and all Sorts of green Garlands wreath'd with Flowers, led, for Victims, by beautiful young Men richly drest, and succeeded by a Company of Children carrying Gold and Silver Dishes, for the Use of the Sacrifice. After these, came the Bearers of the Gold Vases with Gold Coin, in Number 72, followed by several great Officers of the Retinue of *Antigonus* and *Seleucus*, late Kings of *Macedonia*, and even
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of *Perseus* himself, carrying the excessive large Gold Vessel, weighing ten Talents, and enrich'd with all Sorts of precious Stones and Diamonds, which was made by *Æmilius's* express Order. Next to these appear'd the Body-chariot of the conquer'd King, and therein his Coat of Arms, Diadem, or Royal Head-band, Crown and Scepter. Then followed the Children of the unhappy Prince, attended by a great Number of his Courtiers, as Stewards, Secretaries and other such Domestics, weeping and lamenting their Slavery in such a Manner as, considering the Vicissitude of human Affairs, to raise Compassion in the Spectators; especially the Sight of the three innocent Children, two Sons and a Daughter, who, by Reason of their tender Age, were insensible of their unhappy Condition. After these appeared the Father, dress'd in Black, according to the Custom of his Country, and walking full of Terror and Concern on this Occasion. Next to him came his Friends, Favourites, and Confidants, who, fixing their Eyes on him, and bitterly weeping, mov'd many of the *Romans* themselves, with Tears in their Eyes, to pity both their and the King's sorrowful Condition. To these succeeded the Gold Crowns which the ancient free Cities had presented to the Conqueror, as a Gratulation for his Victory: And then came *Æmilius* himself, sitting on a Gold triumphal Chariot, dress'd in a purple Garment richly wrought with Gold, with a Laurel-branch in his Hand, and a Crown of the same on his Head. He was follow'd by the Army, Horse and Foot, orderly marshall'd under their proper Ensigns, having Garlands of Laurel and Palm-branches in their Hands, and singing Hymns in Praise of the Victor and Victory. Thus *Paulus Æmilius* made his triumphal Entrance into the famous City of *Rome*, where he offer'd the Booty in the Temple of *Jupiter Capitolinus*, and returned the God Thanks for his Victory and Triumph.

All other Triumphs were manag'd much in the same Manner, with Abatement of some Circumstances, according to the Pleasure of the General who was honoured with them. And tho' we find the Solemnity regulated by Laws, precisely directing in what Manner, at what Time, and thro' what Gates and Streets the Cavalcade was to pass, yet, as for the Plays, Shews, and other less Appurtenances, they were lessen'd or augmented at the Will of the Victor, with a Liberty to chuse the Chariot. History tells us, that the Chariot was commonly drawn by four white Horses; but we also find Bulls used for the same Purpose. *Pompey the Great*, having subdued *Africa*, made his Entry on a Chariot drawn by Elephants. *Suetonius* relates, that *Julius Cæsar*

far triumph'd in one with forty Elephants. The Emperor *Gordianus* triumph'd in the same Manner. *Caius Marius*, having subjected *Africa* and extended the *Roman* Jurisdiction into *Ægypt*, was drawn by the same Kind of Beasts. *Scipio Africanus* triumph'd with Elephants for the same Reason. The Emperor *Augustus*, on his victorious Return from the *East* and ending the War with *Anthony*, was, by Consent of the Senate and People of *Rome*, drawn by four Elephants. The Emperor *Vespasian* had the same Honour on finishing several great Wars in the *East*; the Elephants denoting the Conquest of Countries, where those Creatures breed. *Flavius*, in his Histories, tells us, that the Emperor *Aurelian*, who was King of the *Goths*, made his Entrance on a Chariot drawn by Stags. But *Marcus Antonius* made use of tame Lions; intimating, that, in the Civil Wars, he would make the most Valiant submit to his Commands: Which *Cicero* in his *Orations*, called *Philippica*, objects him, saying, that his triumphal Chariot with Lions implied, an arbitrary Man aiming at Monarchy.

The *Roman* Generals, when they triumph'd, had also a Custom of carrying one or more young Children in their Chariots; as we gather from *Cicero's* Speech before *Murena*. Some used to be attended with a great Number of strange wild Beasts, as Lions, Bears, Tygers, Rhinoceroses, Panthers, Dromedaries, and such like; as *Josephus*, in his Histories of the *Vespasians*, mentions. Others had Vocal and Instrumental Music and other Diversions. Among these Triumphs, those of *Pompey the Great*, *Cæsar*, the two *Scipio's*, Brothers, and several Emperors had something singular; as *Blondus*, in his Treatise, entitul'd, *Rome Triumphant*, largely discourses. The triumphing Conquerors were likewise allowed to set up their Statues in Temples and publick Places, and to erect Columns and costly Structures of Marble, called *Arcus Triumphales*, whereon were carved in Bass-relief their Battles and Victories, for eternal Monuments to Posterity; Remains whereof we see to this Day at *Rome* and elsewhere. Herein the *Romans* imitated the ancient *Greeks*, who, for a Memorial of great Actions, set up *Trophies*, made in the following Manner. In the Place of Victory, they fixed the highest Tree to be found in the Neighbourhood, and then, chopping off the Branches, they, in Honour to the Victor, hung, on the remaining Limbs, the Arms of the Vanquish'd; calling that Tree, *Trophaum*, from the *Greek* Word *Tropi*, which signifies, Overthrow, Flight and giving way; because the Enemies were, in that Place, put to Flight. The *Romans* afterwards made use of

them for the same Purpose; for *Sallustius* in his *Memoirs* relates that *Pompey*, having conquer'd the *Spaniards*, planted his Trophies on the Tops of the highest *Pyrenees*. And this Custom afterwards grew into such Esteem, that they were made of Stone. But, according to Scripture, the Usage was very ancient among other Nations; for it appears in Chap. 15. of 1 *Sam.* that *Saul*, having vanquish'd *Agag*, King of the *Amalekites*, and, being come to Mount *Carmel*, set up an *Arcus Triumphalis*, or Place. In a Word, the Honour of Triumphing was accounted by the *Romans* as a Token of the highest Esteem; and therefore, to obtain it, their Generals spared for no Toils or Dangers in warlike Atchievements: Add to this, the Riches commonly arising from such Glory by the Presents made them by the Allies and the Booty of the Enemy. In my Opinion, Historians have described this Matter so circumstantially, on purpose to put Princes and Governours in mind of rewarding the Deserts of their Generals, Soldiers and Men of Merit, and that the Unskilful, Cowardly and unfit for Command might not be ranged with those who willingly sacrificed their Fortunes, Capacities and Bodily Labours to the Benefit of their Country. According to *Paulus Orosius* 320 Persons have been honour'd with the *Roman* Triumph, of whom the Emperor *Probus*, in whose Reign the Fabric of the *Roman* Monarchy began to decay, was the last.

Let us here subjoin a *Grecian* Triumph. *Antiochus*, surnam'd *Epiphanes* or the Illustrious, King of *Syria*, having heard of the aforesaid glorious Triumph of *Paulus Æmilius*, was so puff'd with Ambition, that he resolv'd to make a Sort of one surpassing it in Magnificence. To which end, he caus'd Proclamation to be made throughout his Kingdom, that, at a certain Time, he would at *Daphnes* hold a grand and uncommon Tournament: Which Curiosity drew out of *Greece* and the neighbouring Countries a great Concourse of People; and the Cavalcade was in the following Manner.

First, march'd 5000 *Grecian* Young-men arm'd *Roman*-like, follow'd by as many *Myfians* finely habited after their Fashion. Next appeared, 3000 *Thracians* and 5000 *Galatians*, follow'd by a vast Number of other Nations, called, for their Silver Shields, *Argyraspides*. After these came 250 Ranks of Sword-players, called, by the *Romans*, *Gladiaatores*; and then 1000 Knights, with Chaplets of Gold about their Heads, and their Horses costly equipt with Gold embroider'd Housings and gold and silver Bridles. These were followed by 1000 other Knights, called Companions, associated with some of the King's Friends and Confidants. Then appeared 1000 Noblemen on Foot, and after them.

them 1000 other Knights, called the King's Troops. Next came 1500 Knights in gold Armour, over which they had Coats of Armour richly embroider'd with Gold and Silver, and artfully adorned with all sorts of Animals. To these succeeded 100 Chariots, each drawn by six Horses, follow'd by 40 others, each with 4. After these appear'd a Chariot with Elephants, followed by 36 of the same kind of Creatures, and those by 800 Boys, having Garlands and Crowns ornamented with Gold in their Hands. Next came 1000 fat Oxen with 800 *Indian* Elephants Teeth. After these were carried an infinite Number of Idols and Figures of deceased Persons who had been famous for Arts and Sciences, drest in gold and silver Stuffs adorned with precious Stones, with their Names, Dignities and Actions written on the Pedestals. Then came Slaves bearing Idols, representing Night and Morning, Mid-day and Evening, and an infinite Number of gold and silver Vessels of great Value. Next appear'd 600 of the King's Pages drest in gold Stuffs, follow'd by 200 Ladies carrying gold Boxes fill'd with all manner of rich Perfumes and odoriferous Balm, and these by 40 Sedans of massy Silver, carrying as many Ladies, and those by 80 gold Sedans with *Ladies* drest in Gold, Silver and Jewels. The Streets abounded with all sorts of rich Oils, Balms and Perfumes. This Cavalcade lasted thirty Days successively, attended with Plays, Tournaments and Shews; during which Time, every Person, after perfuming himself, was allowed to sit at the Royal Tables, 1500 in Number, and to feast at the King's Expence. To proceed to the *Romans*.

Another Solemnity obtain'd among them, call'd *Ovatio*; which was inferior to the Triumph in some of its Requisites: For instance, if the Victor was not of Consular or Proconsular Dignity, or had met with little Resistance from the Enemy, or gain'd the Victory without great Blood-shed, or had overcome People of small Worth, or (as we said, speaking of the *Corona Ovalis*) when the War was undertaken without the express Command of the Senate, &c. in such Cases, the Victors were solemnly welcom'd with the *Ovatio*, in the following Manner.

The General enter'd the City on horse-back, or, as anciently, on foot, crown'd with Myrtle, (a Tree sacred to *Venus*) because the Victory was gain'd not in a Martial, but in a Manner becoming that Goddess and Women, as *Aulus Gellius* says; and the Troops in their Procession appear'd not in Arms, and, instead of Drums, Trumpets and other Warlike Instruments, their Music was Flutes and other soft Sounds. The General entered with the Booty in an orderly Manner,

follow'd by his Army, and the Senate solemnly received him without the City-gates, highly commending his Actions. Histories tell us; that several great Generals sued for and accepted this Honour. The first was *Posthumius Libertus*, on his having subdued the *Sabines*, and next *Marcus Marcellus* after the Conquest of *Syracuse*. *Suetonius* relates; that *Augustus*, after the Battle of *Philippi*, and on finishing the War in *Sicily*, obtained that Honour. And *Pliny* says, that several Generals, denied by the Senate, the Honour of the great Triumph, were decreed the *Ovatio*; which was so called, from the General's offering a Sheep, in Latin *Ovis*, when he came to the Capitol, instead of a Bull, sacrificed in the Great Triumph. Others think the Word is derived from the Shouts of the People, who used to cry, *Oe!* or else *Ove!* Whatever the Truth is, this solemn Entrance was always call'd, by the *Romans*, *Ovatio*.

Other Triumphs of those People I shall, for Brevity, omit speaking of. He who wants further Information, may read *Appianus Alexandrinus* and *Ammianus Marcellinus*, the former describing the Triumph of *Scipio Africanus*, and the latter that of the Emperor *Constantius*.

C H A P. VI. *Of the Manner of the four principal and publick Grecian Games, and to whose Honour instituted.*

THE Antiquity and Manners of the *Grecian Games* being somewhat unknown to many curious Artists, I think it will be acceptable to give a short Description (as well as I can) of the four principal Games so highly and so often extolled by the *Greek* and *Roman* Writers.

The first and principal were called the *Olympic Games*, held near the City *Olympia*, in the Province of *Elis*, and instituted in Honour of *Jupiter Olympius*, by the *Idæan Hercules* and his four Brothers, *Pæoneus*, *Idas*, *Jasus* and *Epimedes*, meeting together from Mount *Ida* in *Candia*, and, being five Brethren, they were stiled the *Idæan Dactyls*. These Games being celebrated every five Years with great Solemnity, the Ancients therefore reckon'd their Time by *Olympiads*, thereby understanding a Period of five Years. They consisted of five sorts of Exercises, *viz.* Running, Wrestling, Boxing, Throwing the Coit and Leaping.

Leaping. The Place of Exercise was fenced in with Pales, and no Spectator was suffer'd to come within it.

Some pretend, these Games were instituted by *Jupiter*, after he had destroyed the Giants who attempted to storm Heaven; and that *Apollo* got the Preference in out-running *Mercury*; that *Mars* bore away the Prize in Wrestling, Boxing, &c. Others prove, that each of the aforesaid Brethren invented his Game and Exercise, and that, being five in Number, they were, from the five Fingers, named *Dactyls*, *Dactylos*, in *Greek*, signifying a Finger.

The *Greeks* called these five Exercises *Pentathlon*, and the *Latins*, *Quinquetium*. Two of them had a Dependence on the Legs, viz. Running and Leaping; two on the Arms, as the Coits and Boxing, and the Wrestling respected both Arms and Legs. The Victor, in all the five Exercises, was, by the *Greeks*, called *Pancratiastes*; a Word compounded of *Pán* and *Krátos*, signifying, a bestowing the whole Force of the Body. In Boxing, all Advantages might be taken for overcoming the Antagonist; and the Prize was adjudged to him who gained his Point most dextrously. Accordingly, they struck with Fists and Elbows, kick'd, bit, scratch'd and sprain'd the Fingers, Hands and other Parts of the Body. They even endeavour'd to thrust out each others Eyes with their Thumbs. In short, no Artifice was omitted for gaining the Victory.

We shall briefly relate in what Manner the aforesaid five Exercises were performed.

The *Circus*, wherein they ran on foot, was originally a *Stadium*, or 600 Geometrical Feet in Length: But, in the 14th *Olympiad*, they doubled it. This Race was at first on foot, and in a light Dress; but afterwards on horse-back, and in Armour. Men, called Runners on foot, were also admitted armed from Top to Toe; this Exercise being judged very proper for the Bodies of Warriors. The first Victor herein was *Demaratus* of *Herea*: And the Hymns sung in their Honour, sufficiently testify their running in Armour. But the first, who got the Prize in running without Armour, was *Choræbus*, of *Elis*, after a long Contest with him about it. *Arrachion*, of *Phigalia* obtained the Prize in the second and third Exercises; and *Polycrates*, of *Messene*, a Man of noble Extraction, got much Honour and Glory in the fourth, wherein he was Victor.

The *Wrestling* was undertaken after the Body had been thoroughly anointed with Oyl, in order to prevent a Gripe, and then daubed with fine Dust, to dry the Sweat. Thus prepared, the Wrestlers entered the Lists, and began with seizîng the Hands, then the Arms and Body under

under the short Ribs, &c. Thus endeavouring, by various Methods of Strength and Dexterity, in kicking, pushing, and other Tricks, to fling one another on their Backs; for a Fall on the Belly went for nothing. Before they enter'd the Ring they caus'd their Parts to be soundly rubb'd, to make them more supple and agile.

Boxing, and fighting with Slings were the most dangerous Exercises. The former was anciently performed with Ox-leather Thongs tied about the Hands, by which, with wonderful Activity, they dealt each other very hard Blows. But the Slings consisted of small Leather-straps, armed at the Ends with little leaden Balls, the Blow whereof, when it happen'd on the Head, lay'd the Adversary dead.

The *Coit* was a flat, round, heavy Piece of Stone or Lead, to try the Force of Arms and Hands, and to see who could fling highest and furthest: An Exercise still in Use, in many Places, to this Day; but with this Difference, that the Ancients, with a Leg lifted up, threw the Coit at a Mark, set up on a small Pyramid, and resembling a Pine-apple.

The fifth Exercise was less perilous, as consisting only of divers Manners of Leaping.

The ancient Garlands or Crowns, given as a Prize to the Victor on these Occasions, were made of Olive-leaves; but they varied according to the Times; for they were afterwards composed of Couch-grass, Willow, Laurel, Myrtle, Oak, Palm and wild Parsley-leaves; as *Plutarch*, in the Life of *Cato Uticensis*, relates. But when made of Olive-leaves, they chose a select Kind, called *Callistephanos*, i. e. *beautiful Crown*, having hanging Branches, like the Myrtle, very proper for twisting Garlands. The Leaves of such Garland differed much from others, in that, being white without, the Green, when twisted, was inward; whereas the others were white within, and appeared green without. *Hercules* and his Brethren first brought this Plant into Greece from the Northern Countries, as *Pausanias*, in his *Olympus*, tells us.

The *Pythian Games* were instituted long before the *Isthmian*, yet after the *Olympic*, and celebrated in Honour of *Apollo*, for his Victory over the frightful Serpent *Python*. Some think they were so called, from *Pythos*, the Place of Celebration, or else from the Greek Word *Pythestai*, to consult; because they consulted there the Oracle, in order to know the Events of Things to come. The Exercises in these Games only differed from the *Olympic* in this, that the *Pythian* were performed

formed under the Sound of all Sorts of Vocal and Instrumental Music. These Games, from time to time, had several Alterations in Form and Solemnity, after the Institution of the *Pancratium* or *Quinquertium*: And it is related, that in the first * *Pythiades*, wherein the most illustrious Heroes and Gods of the Ancients enter'd the Lists, for the Sake of the Prize; *Castor* prevail'd in the Horse-race; *Pollux* in Boxing; *Calais* in Running on foot; *Zethes* in Running in complete Armour; *Peleus* in Throwing the Coit; *Telamon* in Wrestling; and *Hercules* in the *Pancratium*, or, all the Games.

In each of these Games and Exercises, the Victors were crowned with Laurel, which in particular was consecrated to them; because the Ancients believed, by what they have feigned of *Peneus's* Daughter, with whom *Apollo* was so much enamour'd, and who was metamorphiz'd into that Tree, that the God took a singular Delight in it. But others will have the Institution of the *Pythian* Games to be long before *Apollo's* Amour with the beautiful *Daphne*: And before the Laurel bore that Distinction, both the Triumphal and Victors Crowns and Garlands were made of Palm or Oak-leaves; as *Ovid*, in his First Book of *Metamorphosis*, testifies. *Plutarch* and *Pausanias* relate, that *Theseus*, on his Return from *Creta*, adorned the Victors, in the Games instituted in Honour of *Apollo*, with Garlands of Palm, as Tokens of Praise and Renown; for the Laurel was not known till after the *Pythian* Games were settled, and when known, it gave the Rise to the aforesaid Fable of *Daphne*; and both the Tree and Leaves being found of so extraordinary a Make and Nature, illustrious Victors and Men of Learning were commonly crowned with it. Some again say, that *Apollo* affected the Leaves and Blossoms of the Apple-tree, before he chose the Laurel, and therefore the Victors in Running, Wrestling, &c. ought to be crowned with that; as the Poet *Archias*, in his *Mytholog.* lib. 5. cap. 4. relates. But *Lucianus* asserts, that tho', in the *Pythian* Games, the Garlands of Laurel began to prevail, yet they were intermixt with fine yellow Apples: Some Writers even affirm, that the Laurel of *Delphos* bore such large Berries or Fruit, as almost to gain the Name of Apples. But the true Reason of this Difference proceeded from the several Alterations made both in the Prizes and Times of holding those Games; for originally they were celebrated every ninth Year (from the Number of Nymphs feigned, by the Ancients, to come from Mount *Parnassus*, to offer to *Apollo* on his having overcome the *Delphic* Monster *Python*) and afterwards every fifth.

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* *Pythiades* signifies, a certain Number of Years in the *Pythian* Games.

The *Nemæan Games* were kept in a Wood of that Name, situate between *Phliuns* and *Cleonæ*, two Cities of *Achaia*, in Honour and Memory of *Archemorus*, otherwise call'd *Opheltes*, Son of *Lycurgus*, on account of his being kill'd by a Serpent in this Wood. Which Accident some relate thus: *Oedipus*, having, thro' Mistake, married his own Mother, the Widow of *Laius* King of *Thebes*, begat on her two Sons, *Eteocles* and *Polynices*, to whom he resigned the Royal Dignity, on condition they govern'd by turns: But *Eteocles*, as the Eldest, having obtain'd the first Year's Administration, refus'd to admit his Brother as a Partner to govern the second Year; who thereupon, in Discontent, soliciting the Aid of *Adrastus*, King of *Argos*, whose Daughter, call'd *Argia*, he married, the King, in Conjunction with his other Son-in-law, *Tydeus*, rais'd a great Army, in order to wage War with the *Thebans*, and bring them to Reason. The Issue of this War was, the Death of the two Brothers in a Duel; and their Bodies, according to Custom, being laid on a large Pile of Wood to be burnt, the Flames happen'd to divide and separate, as if they bore Witnels of the immortal Hatred of the two Brethren in their Life-times, which ceased not with their Deaths. Now in the Army, which *Adrastus* sent to *Polynices's* Assistance, were seven Commanders, who, being arrived in the Island *Lemnos*, pertaining to *Thracia*, and seized with an extream Thirst, met *Hypsipyle*, carrying, in her Arms, the Child *Opheltes*, Son of *Lycurgus* (Priest of *Jupiter*) and *Euridice*, whom, being a Native of that Country, they intreated to shew them where to get some Water. Whereupon she, in haste, yet fearful of laying the Child on the Ground, as forbidden by the Oracle, before he could walk, set him naked on the Grass by a large Plant of wild Parsley, near a Fountain, where a Serpent, lying perdue, suddenly wound itself about the Child's Neck, and throttled him, while she was gone to draw Water. The Commanders, being apprised of this unhappy Accident, kill'd the Serpent, and, to solace the Father, instituted, in Honour of his Son so suddenly lost, the aforesaid Games, to be held every third Year: Wherefore originally only Soldiers and their Descendants were admitted to them, tho', in process of Time, they were free for every Person. *Theagenes*, in his Memoirs of *Ægina*, Book 4. Chap. 13. relates, that *Hypsipyle* fled from *Lemnos* to *Nemæa*, on account of a Combination among the Women, to kill all the Men, only out of Jealousy, because, by the Instigation of *Venus*, highly incens'd against them, they had had to do with other Women. Accordingly they all put their Design in Practice, except *Hypsipyle*, who endeavoured to save her Father's Life, by hid-

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ing him in a Baker's Trough. (This happen'd soon after the Departure of the *Argonauts*, and their Arrival in this Island.) But being discovered, they flung him, with the Trough, into the Sea, and condemned *Hyppipyle* to die, for not agreeing to their general Resolution. She, hearing this, made her Escape, but, in her Flight, was taken by Pirates, and sold for a Slave to *Lycurgus*, whose Wife, *Euridice*, desiring she might be put to Death, for the Misfortune of her Child, she hid herself in a remote and solitary Place; where being discovered, by the Southsayer *Amphiaraus*, to the two Sons of *Euridice*, *Thoas* and *Eunoeus*, who made diligent Search after her, she was, thro' their Intercession, and the Commanders Testimony of her Innocence, pardon'd, and re-admitted into Favour. Others will have it, that *Hercules* instituted these Games, on having killed, in the Wood *Nemæa*, a terrible Lyon who devoured all before him, and lay'd the Country waste. Some say, they were set up in Honour and Memory of *Archemorus*; but that *Hercules*, after having slain the *Nemæan* Lyon, with whose Skin he cover'd his Head and Body, brought them under a Regulation, and dedicated them to *Jupiter*; appointing their Solemnization to be every three Years, on the 12th Day of the Month, called, by the *Corinthians*, *Panemos*, and, by the *Athenians*, *Boedromios*, answering our Month of *August*: And the rather, as *Theseus* had, in that Month, happily vanquish'd the *Amazons*. But others are of Opinion, that it was done in Memory of *Opheltes*, who, by his own Death, presaged the Fate of the *Lacedemonians*, at War with the *Thebans*. Yet some think, that this was another *Opheltes*, Son of *Euphetas* and *Creusa*, who, being laid on the Ground by his Nurse, while she went to shew some Commanders a Fountain, was killed by a Serpent.

The *Nemæan Games* were therefore instituted in Memory and Consolation of *Lycurgus*, *Euridice* and *Opheltes*, and the Judges, who determined the Prizes, were drest in black and mourning Garments. For *Opheltes* was afterwards called *Archemorus*, because *Amphiaraus* had, at his Birth, presaged him an early and untimely Death; *Archô* signifying, in Greek, *Beginning*, and *Móros*, Death; as if they said—*Dying shortly after his Birth*: In which Sense speaks the Poet,——

Nascentes morimur, Finisque ab Origine pendet;

That is, *We begin dying from our Births, and our Beginnings and Ends have an inseparable Union.*

The Exercises in these Games were the same as in the others: But the Victors were crowned with green Parsley, mostly used in Funerals, to perpetuate the Memory of *Archemorus*. Whether the Greek

Scelinon, with us, common *Parsley*, and the *Petroselinon*, or *Stone-parsley*, be the same, let Botanists determine. Originally, the Victors in these Games were crowned with Garlands of Olives; but after the Defeat of the *Medes* they began to be presented with one of wild *Parsley*, in Memory of those who were slain in that bloody Battle: And after this Regulation, the said Herb, instead of crowning the Head on Occasions of joyful Meetings, serv'd only in Times of Sorrow and Mourning. For, according to the *Greek* Saying, this Herb is very earthy, as spreading a long Time over the Ground, and often bearing to be dug up, in order to get deeper Root. The Seed of it also, on sowing, is longer than others in coming up; wherefore it was as necessary, that the mortal *Greek Opheltes*, afterwards (as we have said) called *Archemorus*, should be crowned with earthly Honour. For of the four principal Games, which we handle in this Chapter, two, according to the Poet *Archias*, are sacred to Mortals, and the others to Deities: The Mortals are *Archemorus* and *Melicerta*, who is also called *Palaemon*; and the Gods are *Jupiter* and *Apollo*. The wild *Parsley* is not without Reason appropriated to these Games; because some think it sprang from the Blood of the Child, killed by the Serpent: Yet this contradicts those who say, that *Hyppisyle* laid the Child on this Plant; which therefore was already known at that Time. We shall now proceed to the *Isthmian Games*.

This Solemnity was performed at Night, in the *Isthmus* of *Corinth*, parting *Morea* from the Continent of *Greece*; and had rather the Face of a Sacrifice and its Mysteries, than of a Festival. It was instituted by *Sisyphus*, Son of *Æolus*, on his finding there on the Ground, the dead Body of his Kinsman *Melicerta*.

Plutarch writes, that *Theseus*, after having killed the Bull of *Minos*, and performed other great Exploits, erected a Pillar in the *Isthmus* of *Peloponnesus*, where, in Imitation of *Hercules*, who consecrated the *Olympic Games* to *Jupiter*, he instituted the *Isthmian* in Honour of *Neptune*.

Yet, according to *Pausanias* and others, these Games were not set up for that Reason, but in Remembrance of *Melicerta's* dead Body found there unburied; touching which, there goes this Story: *Learchus* and *Melicerta* were the Sons of *Athamas* and *Ino*. *Athamas*, made raging mad, (by *Tisiphone*, at *Juno's* Command) attempted to kill his Wife instead of a wild Beast, tearing the young *Learchus* out of her Arms, beat out his Brains against the Stones. *Ino*, affrighted hereat, either thro' Sorrow, or the Influence of *Tisiphone's* poison'd Serpents, betook herself,

herself, with the other Child *Melicerta*, to the Mountains *Geranes*, situated between *Megara* and *Corinth*. But she, finally, also yielding to Rage, cast herself, with the Child, from the Rock *Moluris*, into the Sea; where she was metamorphosed into a Sea-nymph, and called *Leucothea*, and he into a Sea-god, under the Name of *Palæmon*. The dead Body of *Melicerta* being afterwards brought on Shore by a Dolphin, *Sisyphus*, King of *Corinth*, who was his Uncle, commanded him to be buried in the *Isthmus*, and a Circus to be there erected, for the Celebration of the aforesaid Games.

But the Poet *Archias* says, that on *Ino's* flinging herself, with *Melicerta*, into the Sea, a Dolphin landed their Bodies on the *Schœnuntian* Shore, where *Amphimachus* and *Donacinus* took them up and brought them to *Sisyphus*, King of *Corinth*; and then they were deified, the by the Name of *Leucothea*, which in Greek signifies, the white Goddess, and he by that of *Palæmon*.

Leucothea, called, by the *Latins*, *Matuta*, is Day-break; and *Palæmon*, or *Portunus*, the Vehemence of Storms and Billows: For *pallein*, in Greek, signifies, to toss, move, and push violently against each other; whence comes the Name of *Palæmon*: He was the Son of *Matuta*, or Morning, because the Winds commonly begin to arise with Day-break.

Others tell us, that *Melicerta's* dead Body being cast on the Shore of the *Isthmus*, and lying unburied, it caused a great Plague; and that, on consulting the Oracle, touching the Cause of the Infection, answer was made, that *Melicerta* ought to have a magnificent Funeral, and solemn Races and Games should be appointed in his Honour and Memory. The *Corinthians* obeyed, and the Body was accordingly taken up by *Amphimachus* and *Donacinus*, and in an honourable Manner buried in the Place aforesaid; and the Games and Funeral Rites being instituted, the Plague ceased: But afterwards it broke out afresh on their Omission of the Solemnity; wherefore, in this their utmost Distress, the People, re-consulting the Oracle, were told, they must for ever celebrate the Games they had begun in Memory of *Melicerta*, and distribute the Rewards to the Victors. But *Musæus*, describing these Games, says, that the Custom was to perform, every five Years, two Sorts of Games and Races in the *Isthmus*; one in Honour of *Neptune*, near his Temple; and the other in Memory of *Melicerta*.

The Prize in the *Isthmian* Games was originally a Crown of Parsley, elegantly wreathed; but afterwards, a Garland of Pine-leaves, on

account of their Neighbourhood and Agreement with the Seas. Besides these Crowns, the Victors were usually presented, on their Return, with a Palm-branch, as *Pausanias* says. Moreover, the Conquerors at such Times were so much honour'd, as to be met by their Fellow-citizens, and brought some Miles upon their Shoulders. They made not their Entrance thro' the common Gates, like other People, but triumphantly over a stately Bridge or Passage, made over the Walls for that Purpose, and their Names were cut on Pillars set up in the public Places of the Town, to perpetuate their Memories.

We shall, to conclude this Chapter, subjoin a short Description of some particular *Garlands* or *Crowns*, sacred to the *Heathenish Deities*.

The *Phœnicians*, as *Eusebius* testifies, honour'd and worshipp'd the *Herbs* and *Plants*. The *Greeks*, in Imitation of them, render'd almost the same Duties, not only to *Trees*, but also to *Herbs* and *Flowers*. These maintain'd, that the *Charites*, or *three Graces*, were the very first Crowners of *Pandora*. *Pherecydes* says, that *Saturn* was crown'd before any others. Yet, according to *Diodorus*, *Jupiter* claims this Honour, for his Conquest over the Giants. But, not to pretermitt the *Ægyptian* Monuments, *Isis* first crown'd herself with *green Sprig* and *Ears of Corn*; of which, according to the *Ægyptian* Writer, *Leon*, she was the Inventor.

The *Oak* and its *Fruit*, as *Apollodorus* writes, were sacred to the Goddess *Rhea*, otherwise called, *the Earth*; that Mortals, who proceed from it, might wear the Badges of their universal Mother. The same Tree was also peculiar to *Jupiter*, the tutelar God.

The *Pine* and its *Fruit* were consecrated to the Goddess *Cybele*, whom the Ancients believed to be the Mother of all Things; because she, carefully containing the Seed originally given her, does, by the Warmth of the Sun, yearly bring forth new Shoots. The *Pine-apple*, in its Shape, also resembles a rising Flame, and keeps its Seed in small and separate Cells, which, by the Earth's Heat, in time spring up and grows. We likewise see a certain Medal, with the Head of *Cybele* on one Side, and a small Garland of *Pine-twigs* on the other, and inscribed ΣΜΥΡΝΑΙΩΝ, *i. e.* those of *Smyrna*. The *Arcadians*, believing *Pan* to be the God of the Universe, dedicated the *Pine-apple* to him also.

Saturn, *Jupiter*, *Apollo* and *Æsculapius* were crown'd with *Laurel*: *Saturn*, as the God of Triumphs; *Jupiter*, for his Victory over the Giants;

Giants; *Apollo*, for the Love of *Daphne*, metamorphos'd into that Tree; tho' before, the *Palm* was sacred to him, on his killing the *Delphic* Dragon; but *Æsculapius* wears it for no other Reason, than that it is useful for several Remedies.

The ancient *Romans*, on their *Nona Caprotina*, or Festivals kept monthly, in Honour of *Juno*, crowned that Goddess with *Fig-leaves*, as a Memorial of the City of *Rome* (reduced to the utmost Extremity by the *Gauls*, who demanded of the Senate several noble Virgins as Hostages) regaining its Freedom by the Contrivance of the Virgin *Philotis*, who shewing the *Romans* how to slide down from the Walls, by the Branches of a *Fig-tree* growing thereon, and sacred to *Juno*, gave them an Opportunity of falling on the Enemy when drunk and asleep (which she had cunningly inticed them to) and, by a great Slaughter, to obtain a compleat Victory over them. The *Pomegranate* was consecrated to *Juno* by the People of *Mycenæ*. The *white Lilly* is also sacred to her; and therefore called *Flos Junonius*, or, according to some, *Flos Regalis*; not so much out of Respect to the Queen or Goddess, but because that Flower almost surpasses all others in Height.

Minerva, who is said to be a Virgin, rightfully laid Claim to the *Olive-tree*, which affects Purity and Chastity, as well as she. I find no Trees particularly sacred to *Mars*; but it is notorious, that the Herb commonly call'd *Dog's-grass* is appropriated to him.

They, who are conversant with the Poets, know, that the *Myrtle-tree* signifies *Delight* and a *Mind richly endow'd*. The Ancients say, that Tree surpasses all others in tender and beautiful Leaves, and their continual Greenness and Smell; which recommends it to *Venus*, the most beautiful, most tender and most perfect of the Goddesses. In old Times, Men, on Festival-days, used to put into each others Hands, Branches of this Tree, as Tokens of Joy, and that they should join in *Chorus*. And *Horace* says, that, in *Lent-time*, when the Earth, by her Variety of Flowers, seems to rejoice, we ought to adorn our Heads with wreathed *Myrtle*. The *Apple-tree* signifying Love, is also sacred to *Venus*. And the *Ears of Corn* to *Ceres*.

The *Ivy*, dedicated to *Bacchus*, was in great Esteem among the *Ægyptians*, for being always green, and not shedding it's Leaves 'till after Harvest. They mostly used it in Garlands; and the Kind bearing black Berries was especially consecrated to *Bacchus*, who, by that People, is called *Osiris*, and from whence this Green also borrows it's Name;
for:

for they called it *Chenophris*, i. e. the Plant of *Osiris*. And *Dionysus*, (which is likewise the Name of *Bacchus*) having carried his Victories into *India*, built there *Nysa*, a large Town, and planted it round with *Ivy* to perpetuate his Memory. This Plant was sacred to *Bacchus*, either because he as well as *Phæbus* is always represented youthful; or that the Tongue and Spirits of Father *Liber* are tied up, as the *Ivy* catches hold of any thing that it comes at: For tho' *Horace* says, that the Drunkard is, in his Cups, free from all Care, even the greatest Poverty, yet it's as true, that the Liquor captivates the Senses, taking away all Power of Judging. The same Plant is likewise an Emblem of Age, not only for its growing mostly near old Trees, Buildings and Ruins, but also as *Wine*, which is old and work'd off, is highly esteemed: Wherefore *Pindarus* as well as *Horace* mostly extol it. The *Vine* was also sacred to *Bacchus*; accordingly, he is often represented crown'd with the Twigs thereof: Tho' after his Conquest of *Judæa*, he likewise wore *Laurel*; for he, as well as *Saturn*, is accounted the God of Triumphs. The *Vine* was also peculiar to *Rhea*. And the Crown of it's Twigs, which adorns the Head of *Hecate*, implies only, the Subtilties and Snares which Father *Faunus*, by the Operations of *Wine* (leading Men to extravagancies) laid for his Daughter.

The *Cypress* is sacred to *Pluto*, God of *Hell*; and of the Sprigs and Leaves of it the Ancients made Garlands. It's reckon'd a mournful Tree, and proper for Places of Burial, because, when once cut, it shoots no more. It's Branches, set in the Ground near Tombs, or carved on them, signify, that the Deceased endeavoured, by Prayers, to be reconciled to the Infernal Gods: Wherefore, *Horace* says, Men are attended to *Hell* by no other Tree than the unhappy and hatefull *Cypress*. *Pluto's* Crown is also composed of the Herb *Adiantum*, otherwise call'd *Capilli Veneris*. Some have crown'd him with *Narcissus*-Flowers and their Leaves; a Flower proper for deceased Persons, on account of the unhappy End of the Youth who was transform'd into it: Wherefore *Phurnutus* says, that the Hellish Furies, *Alecto*, *Tisiphone* and *Megæra*, had Garlands of the same Flower about their Heads, as Servants and Executioners of the Commands of *Pluto*. The *Pine-tree* has much Agreement with the *Cypress*, in being also the Emblem of *Death*; for, when once cut, like the *Cypress*, it never shoots out again; wherefore, and for it's Bitterness and Sharpness, the *Pine-apple*, both in ancient and modern Acceptation, signifies *Death*.

The double-colour'd *Poplar* was sacred to *Hercules*; because Naturalists, by this Heroe and the two Colours of that Tree, imply, the two different

different Times which superintend and govern all Things; for one of the Colours, being *White*, signifies the *Day*, and the other which is *Dark*, the *Night*. Some have also rank'd the *Poplar* in the Number of *unhappy Trees*; for, in the *Isle of Rhodes*, the Funeral-games in Honour of *Tlepolemus* were celebrated, and the Performers of them crown'd with it.

The *Peach-tree* was sacred to *Isis* and to *Harpocrates*: The *Plane-tree* to the *Genii*: And a *Garland of Flowers* to *Ariadne*. The *Bacchanals*, in celebrating the Vine-feast of *Bacchus*, were coif'd with *Greens*.

If the curious Reader desire further Information in this Point, he may consult the Histories of *Claudius Saturninus*, wherein he will find the Origin, Causes, Qualities, and every Thing else relating thereto, in such Manner as to observe, that there are no beautiful Flowers, green Branches, Leaves, Roots, &c. but what are peculiar to the Head of some Person or other.

C H A P. VII. *Of the Military Dresses and Arms of several Nations, particularly of the Greeks and Romans.*

THE Distinction of Nations cannot be well represented without due Regard to their Warlike Accoutrements, Dresses and Manners. It's certain, that many Painters have been herein very deficient, as appears by their Works, who, on better Consideration and greater Experience, have afterwards corrected their Errors. But I mean not, by exposing the Mistakes of other Men, to palliate my own; I have had my Faults as well, and perhaps greater than they; I am sensible, that, even, in my very best Time, I was not free from some great Blunders, which, to this Day, I am concerned for, and which, tho' I might conceal, I nevertheless lay open in the Course of this Work. And since I am speaking of Mistakes, I shall here observe some, as necessary to this Chapter.

Testa, in a Print of the *Dragging of Hector's Body*, represents *Achilles*, tho' a Greek, with a Roman Head-piece; which he possibly did, to keep the Light together and to preserve the Face. He also exhibits both those Heroes naked; and *Achilles*, without Arms. The Sword in his Hand makes him look more like a Gladiator, than a General,

General, and the Scabbard by his Side has no Tie or Girdle about his Body. How can he use the Sword, when, with one Hand, he holds the Reins of the Horses? These things are very improper and unnatural: But perhaps his Inducement was, that he might shew the beautiful Body of the Heroe with greater Advantage. In the last Place, the Town-walls appear so low as to be easily reach'd over.

Poussin likewise, in the Print of *the Death of Germanicus*, has intermixt *Greek* with *Roman* Helmets. Let it not be thought, that we are unjust to the Merits of such great Masters, by so nice an *Examen* of their Performances; since my Purpose herein is only, by shewing other Men's Faults, to correct our own. But I am as willing to shew mine, as they occur to my Memory: Witness, my *Aeneas receiving the Arms of Venus*, where I have also made a *Roman* Helmet. And my Father, in his *Representation of Seneca*, introduces one of *Nero's* Captains, standing by him, with a *Greek* Head-piece. Now, Art allows not such Liberties either in Military Furniture or any thing else. Each Nation has it's particular Dress, Manners and Customs. How can we exhibit an *Aegyptian* Prospect, without shewing some Tokens of that Country, as, *Palm-trees*, *Pyramids* and People dress'd in the *Aegyptian* Mode? Wherefore let me recommend Care to every Person, and that they do not build too much on other Men's Works. It is better to be nice than negligent. Let us understand a Thing never so well, we may yet err thro' Haste or Carelessness.

Thinking it presumptuous, to enumerate all the Particulars of the *Military Order* of the Ancients, as having been largely handled by several Authors; we shall therefore, according to our small Ability and for the Service of curious Artists, only touch briefly on some of the principal Matters relating to their *Arms*, believing the Residue will follow in the Course of their Practice. I shall begin with the *Greeks*.

The *Greek Foot* were divided into two sorts, *Pikemen* or *Heavy-arm'd*, and *Archers* or *Light-arm'd*. The *Pikeman* used a Buckler, a sort of Boots, a Pike 20 or 24 Feet in Length, and a Sword. The Stoutest had, for Defence, a *Macedonian* round Shield of four Feet Diameter. The *Archers* bore Bucklers of Wicker, Bows, short Pike and Slings. They wore long Hair and Beards, and Helmets or Head-pieces somewhat projecting over the Face, handsomely wrought with Imagery or Foliage, set off with Plumes and other elegant Ornaments. Their Military Dresses always excell'd in Variety and Elegance. Their Coats of Armour reached down to the Knees, cut out, on the
Shoulder

Shoulders and below, into Straps which were often adorned with Lions-heads. Some instead of Straps, had twisted Fringes. The *Generals and Nobility* wore Buskins of young Lions or Tygers-skins; or else, neat Sandals: But the inferior Sort had plain Sandals with Strings. Their Swords hung by their left Side by a small Hook on the Girdle, and on their right Side was a Dagger.

In the *Roman Military Order*, the young Men, between 17 and 25 Years of Age, were appointed for *Velites*, or *swift Footmen* or *Light-arm'd*; the *Hastati*, for *Darters* or *Pikemen*; such as were in their Prime, for *Principes*; and the Aged, for *Triarii*.

The *Velites* wore a small Buckler of a Foot and a half long, an Head-piece, a Sword and a Lance three Feet long and a Thumb thick, arm'd with a sharp triangular pointed Steel or Head of a Foot in Length. Some carried Slings; others, Bows.

The *Hastati* and *Principes* wore a short Coat of Armour, that they might be the fitter for March and the Management of all Sorts of Arms; they had long Breeches reaching half-way the Legs and close at the Knees, an Helmet, and a large Oval Buckler two Feet and an half in the Transverse, and four or five Feet in the conjugate Diameter: They were girt with Swords on both Sides; that on the Left much longer than the other, which, like a Dagger, was but a Span long. Their other Weapons were, two Darts or wooden Staves; one thin, like an Arrow, and three Cubits long, and headed with Iron; and the other of the same Length, and as thick as the Breadth of the Hand, with a pointed Iron Head as long as the Staff, and let halfway into the Wood, and beset with Hooks: This Iron, next the Wood, was a Finger and a half in Thickness.

The *Triarii* bore the same Arms as the *Principes*, except that instead of the Darts they used Pikes, formerly carried by the *Hastati* (and from whence they took their Name) who left them for the Darts. The richest armed themselves with commodious Body-coats instead of Breast-pieces. The *Romans* generally wore short Hair, with shaved Chins; but the Hair growing on each Side of their Cheeks. Yet we must observe, that *Scipio* was the only Person among them who had long Hair. The *Roman* Helmets closing with the Forehead, were made either of double Leather, Iron or Brass, and crested on Top, like the *Greeks*, but less sumptuous; except those of the *Generals* and other Commanders, which were plum'd. Some also had wing'd Helmets, and, on the Crest, a Snake or Dragon or an Eagle's Head. We find likewise, that the ancient *Romans*, in their Marches, carried a Saw, a

Basket, a Spade, an Ax, a Bridle, a Sickle and Provision for three Days. The *Herculani*, of the old Troops, and the *Foviniani*, or, according to *Vegetius*, *Foviani*, were two select Roman Legions, consisting of 6000 Men each, and serving in *Sclavonia*, to whom the Emperor *Diocletianus* (who caused himself to be stiled, *Jupiter* and *Maximinianus Hercules*) after they had gain'd him the Imperial Dignity, gave that Name, in Preference to all other Legions, for their Valour. These, besides their large Swords and oblong Shields, had Darts, the Infides whereof were run with Lead, and called *Manortarbuli*, which, for their Heaviness forwards, they could cast with such Force and Certainty, that, before they used Arrows and Swords, they so gall'd the Enemy and their Horses, as to gain the Emperors several great Battles.

The Roman Horse wore an Helmet and Breast-piece like the Foot, had a Cross-shield by the Horses Side, a long Sword on their right Side, a Javelin in their Hands, and in their Quivers three or more Arrows, broad-iron'd yet sharp-pointed, and not inferior to the Javelins. The *Ensigns*, both of Foot and Horse, wore Lyons Skins over their military Dresses; and the Trumpets the same, save that the two Forepaws of the Skins were, by these latter, tied under their Chins, serving them also for Cloaks. These Skins were not meerly flea'd with the Hair on, but also fitted for Service, and underneath either fringed or elegantly cut out.

The *Numidians* and *Cretians*, under Roman Command and aiding them on Horseback, as Need requir'd, were arm'd with Bows and Arrows, and also with Slings, wherewith they dexterously flung Stones. *Pliny* writes, that even the *Scorpio* (a Machine of War) with which anciently they used to throw large Stones and Timbers, was the Invention of the *Cretians*.

The *Ligurians*, who for a long Time valiantly kept the Romans at Bay, were well-disciplin'd Soldiers; arm'd with a Breast-piece, an Helmet, a Shield and in a close Dress. They were also very expert in throwing the Javelin.

The *Scythians*, a barbarous People and Horsemen, wore crested Helms pointed on Top; they carried Bows, Daggers and Battle-axes.

The *Scythian* Women, called *Amazons*, oftentimes appear'd, in a Combat, as *Vincentius* says, in antique Silver Helms and Breast-pieces, because their Country abounded with that Metal. But, according to ancient Memoirs, their military Dresses were only adorn'd with Serpents Skins wrought in Silver. They had the left Breast bare, but the
right,

right, which was fear'd, that they might, with greater Ease, use the Bow and cast the Dart, cover'd like the rest of their Bodies. Their Garment, button'd below, reached not quite to their Knees. Their Defence was a Target or large round Shield, cut hollow, at one of the Extremities, into the Form of two conjoin'd Crescents, having a Part in the Middle for covering and guarding the Arm and Hand. One of these Cuts served for managing the Lance and the other to look thro'. They likewise carried Axes and Hammers.

The *Goths*, together with the great *Attila*, descended from the *Scythians*, were arm'd with Bows, Arrows, long and strong Spears or Lances, Shields and Helmets. The Horsemen, full-armour'd and carrying strong Lances, Hammers and Clubs, would leap on their Horses without the Help of the Stirrup or other Advantage; especially on smooth Ice, or in snowy Ground, where they generally fought their greatest Battles. Sometimes, as Need requir'd, and in the Heat of Battle, they would, in full Gallop, throw themselves on another Horse, turning and winding, with incredible Swiftnes, even, catching up a Lance from the Ground, &c. An Evidence what great Warriors these People formerly were.

The *Persians* and *Spartans* were very much alike in Dress, except in their Head-ornaments. The former wore Turbants, and the latter, Caps, like a Night-cap, yet pointed on Top and curling forwards; or else, Iron Head-pieces, like the *Romans*, but plain and without a Crest. They had long Hair and their Beards almost hid their Ears. On the other Hand, the *Persians* shav'd both Head and Face. Their Vestment, girt about the Middle, reach'd below the Knees: They wore also long open Breeches and wide Stockings and Shoes. They used scaled Arms, round Shields, Greaves or Shin-armour, Scimitars, Daggers, short Spears but long Bows: The Scimitars hung on the right Thigh, cross the Body, and the Dagger on the same Side, but at the Girdle. At their Back, was the Quiver.

Darius, the last King of *Persia*, was commonly array'd in a rich Purple Mantle intermixt with white Strips, fasten'd on each Shoulder with precious Stones, and before, with a gold Chain or Hook. His Coat of Armour, wrought with Gold, was embroider'd on the Breast with three golden Eagles, having spread Wings and Tails and Bills turning towards each other; and between the Wings and Tails were seen the following Letters, ΝΙΚΗΤΙΚΩΤΑΤΟΣ, signifying, *always Conqueror*. At his golden Girdle, girt loosely and womanish, hung a Scimitar, the Scabbard whereof was beset with precious Stones.

The *Dacians* wore Gowns hanging down to the Heels and open on the Sides, and over them a Coat of Mail which reach'd to the Middle. Their Helmets sat close about the Head and ran up to a Point. Their Arms were Bows and Arrows, Daggers and Javelins; and their Horses wholly guarded, except the Eyes, with scaled Coverings.

The *Parthians*, *Medes* and *Assyrians* were guarded like the *Persians*; save, that the *Parthians* wore large Coats of Mail covering both Man and Horse, and the *Assyrians*, brass Head-pieces.

The *Phrygians* and *Armenians* used Helmets, short Spears, Javelins and Daggers, wearing wide Stockings and Shoes like the *Persians*.

The *Carthaginians* were as elegant and magnificent in Arms as the *Persians*.

The *Macedonians* and their Neighbours differed little in their Dress and Arms from the *Greeks*; And

The *Romans* and *Trojans* the same.

The *Lacedemonians* first began to carry a Shield, Sword and Ax.

The People of *Caria* were the first who serv'd for Pay, carried Shields, bore Armour and had Plumes or Feathers on their Helmets.

The *Thracians* wore Head-pieces of Fox-skins, Coats of Armour, party-colour'd Dresses and Stockings of Skins. Their Weapons were Darts, round Shields and Daggers.

The *Æthiopian* Horse were guarded with an Helmet, Coat of Armour reaching half-way the Thighs, powder'd with Iron Eyes, and proof against Cuts and Pushes. Their Arms were, a round Shield, a Lance, a Scimitar and Clubs plated with Iron. Those who had no Helmets wore long and hairy or woolly red Caps, like the *Mamelukes* in *Ægypt*. The Foot, to strike Terror into their Enemies, wore Skins of Lyons, Tygers, Leopards and other wild Beasts; and had, for Weapons, large Bows, Pikes, Arrows and Slings. The Emperor himself wore a costly gold and silver Diadem about his Head, and carried in his Hand a silver Crucifix. He was dress'd in gold Stuff, full pleated, over a silk Shirt with large Ducal Sleeves, and from his Middle hung a loose Garment of Silk and gold Stuff. His Body-guards, covering their Heads and Shoulders with Beasts-skins, carried a Sword, a Dagger and a Javelin.

The *Indians* were cloath'd in Wood, and had Bows of Reeds, and Arrows a Yard and a Half long tipp'd with Iron.

The *Arabians* wore girt Coats and used crooked but handy Bows.

The *Libyans* were dress'd in Leather and had burnt Javelins.

The *Ægyptians* bore a Shield and broad Sword.

The Inhabitants of the *Baleares*, now *Majorca*, *Minorca*, &c. had Slings. The

The *Ætolians*, Lances and Javelins.

The *Switzers*, from ancient Times good Soldiers, as appears by their Contests with *Julius Caesar*, used large and long Shields for Defence. Their Arms were strong Spears, Pikes and Clubs.

The *Gauls* carried large Shields and long Swords.

The People of the Territory of *Abruzzo*, anciently called *Samnites*, were good Horsemen and Darters.

The Inhabitants of *Marchia Anconitana*, anciently stiled by the *Romans*, *Ager Picens*, or *Country of Wood-peckers*, were likewise good Soldiers, and bore a Shield, a Pike, an Helmet and Sword.

Thus I think to have made some Provision for further Inquiry, that Artists may not be at a Loss. He, who wants more Information, can read *Virgil*, *Ammianus Marcellinus*, *Vegetius*, *Polybius*, and *Herodotus Halicarnassus*; which last, in the Life of *Xerxes*, lays down all the Particulars relating to each People and all sorts of Barbarians. *Vitruvius* also has written a Treatise of the *Roman Military Exercise*.

Homer, in his *Iliad*, speaking of Fights wherein some had gold, brass and steel Armour, says ——— He push'd him in the Belly, but pierc'd not his Armour ——— And, in another Passage ——— He dealt him such a Blow on his Steel-breast as to make it strike Fire and resound. Now, if it be ask'd, what sort of Armour this must have been, of massy Gold and other Metal? and whether it could be possible for any Person to move, bend and turn in such Armour as shew'd the Muscles and Limbs and sat close to the Body? I answer, they could not, and that the Notion of their having been thus is wrong. I think those are also out of the way who suppose, they are so represented for the Sake of *Decorum*, and that this is Reason enough, without considering whether it be possible or not; since other Reasons may be assign'd, which can give better Satisfaction without forcing Nature. For my Part, I believe, that the Arms and their Use were anciently as now, and that the Coats of Armour were, like our Buff-coats, made of Leather. They may possibly have been so contrived as to shew the Muscling; But granting it, they must be much fitter for Use than if of Steel or solid Gold. Wherefore I cannot but think they were made of Leather and of all sorts of Colours, wrought or embroider'd with Silver or Gold, even cover'd over with Gold like our gilt Leather, and set off with Scales, Foliage and other such Ornaments. I remember to have read in my Youth, in a certain ancient *Latin Treatise*, yet extant, dedicated to the Emperors *Theodosius* and *Valentinian*, and

and entitl'd, *The great Number of the Roman Forces*, that the *Roman Armours*, Breast-pieces or Military Coats (as there called) were lined with Wool and cover'd with the Skins of Wolves, Lions and other wild Beasts of *Libya*. Nevertheless, to support the Opinions of the Poets, I add, that they had gold, brass and steel Breast and Belly-pieces, fasten'd with small Hooks and Buckles on the Shoulders and Sides, to ward off Blows; but they were plain and without Muscling; and not put on but in times of Preparation for Battle. Wherefore they are much to blame, who introduce such Accoutrements on every Occasion; as, for Instance, *Scipio*, in his Tent with the young Bride, and sitting in full Armour; or *Alexander* with *Roxana*, *Rinaldo* courting *Armida*; and other such Occurrences.

CHAP. VIII. *Of the Origin of the several Ensigns and Shields and their Devices, for distinction of Nations and particular Persons.*

IT being, in Painting, absolutely necessary, first, to distinguish the Nations, and next, the Personages among them of high and lesser Degree, by Tokens either devised by themselves, or appropriated by others; I think proper to handle this Point largely, in order to shew the Greatness of the *Roman* Power, and the many foreign Troops entertain'd in their Service: I say both Painters and Statuaries, especially the latter ought to be acquainted with these Things, that, in representing either a particular Nation or Heroe, they may, on their Shields, exhibit the proper Badges of Distinction whereby to be presently known by Persons conversant in Antiquities. This Knowledge is as necessary for History-painters, since Histories frequently make mention of a Congress of several Nations and their Heroes in one Place, without describing their *Arms and Banners*; a Point which cost me much Trouble to gain, but proved of greater Advantage in the Uses I made thereof, and which I introduce here as having some Relation to the preceding Chapter.

On consulting Histories, I find, the Ancients, instead of Banners, made Use of a *Bundle of Arrows or Boughs and Greens* tied together, which they called *Manipulus*, or an handful, and the Ensign-bearers, *Manipularii*. *Titus Livius*, the nice Roman Historian and Antiquary, tells us, that *Romulus*, having, by Accident, appeased a Tumult with

- few

few People, from that Time represented it in the Ensigns and Arms by a *Wisp of Hay*; causing this Token, as an happy one, to be born before him in the ensuing Wars. The *Romans* afterwards painted, on their Ensigns and Standards, *small red Flames*, in Token of Success; as in the Battle with the *Sabines* near *Eretum*, where the Arms of the former appeared by Night as if on Fire, without being damaged. Thus the Standards and Ensigns of the Legions, by the Sight whereof the Soldiers knew the Wills of their Generals, were from Time to Time augmented. They had also, at different Times, divers other Tokens; as *open right Hands*, the Image of their Emperors in Silver or Gold or gilt; and sometimes there hung under them a *small Pendant*, having the Generals or Peoples Motto, S. P. Q. R. They likewise bare in their Banners, the Representation of *Wolves*, *Minotaurs*, *wild Boars*, *Horses*, *Bulls* and *Dragons*, till at last they fixed on the *Eagle* for the chief Field-standard. The *Romans* used the Wolf, Minotaur, wild Boar, Horse, Bull and Dragon, for the following Reasons; the *Wolf*, partly, as he was sacred to *Mars* the God of War, and partly, because his Penetration is so great, that he can see as well by Night as Day: Whereby they meant, that a prudent General ought always to be on his Guard, so as not to be surprized by the Stratagems of the Enemy. By the *Minotaur*, says *Vegetius*, they signified, that as this Beast kept himself in the most hidden Part of the Labyrinth, so the Designs of a General ought to be kept secret. The *wild Boar*, because no Peace or Cessation of Arms was made without it. Vide our 9th Book, p. 505. treating of the Offerings. The *Horse*, as being of great Account among the *Romans*, and the proper Sign of War. The *Bull*, because the ancient *Romans* pretended, that the Word (*Italia*) was derived from *Itala*, which now a days signifies a Calf or Bull. The *Dragon* they commonly painted on the Banners of the Foot, and each Century had one; whence the Bearer of it, according to *Vegetius*, was called *Dragonarius*. *Ammianus Marcellinus* tells us the Manner of carrying it. They tied, says he, to the Tops of their gilt Pikes (which were gold fringed and beset with Pearls and precious Stones) Dragons made of woven Stuff and hollow within, which, on being advanced in the Air, opened their frightful Mouths, and made a grumbling Noise as if full of Wrath and Fury; bending and moving their Tails with the Wind. Of which *Claudianus* speaks: *Et cessante Vento multi tacuere Dracones*. i. e. The Dragons were all silent when the Wind abated. This Ensign, according to *Ammianus* aforesaid, was of reddish Purple. The *Eagle* surpassing all other Birds in Courage and Boldness, is not improperly called the *Roman Eagle*; for to what Corner of the known World, has

has he not extended the *Roman* Dominion? What resisting Nation has not felt the Effect of their Deliberations, and the Valour wherewith they put them in Execution? And yet I know from History, that the *Eagle* was in Use long before among the *Persians*: For *Cyrus* the Founder of that Monarchy, bore, according to *Xenophon*, a gold *Eagle with spread Wings*, on a long Pike, as if he would fly over the Universe; which Custom his Successors retained as a Royal Token. By a constant Consent of the Soothsayers, all Nations anciently ascribed to this Bird, the Honour of believing he prognosticated good Luck and happy Success in any Undertakings: In which Sense *Justinus* tells us, that *Hiero*, when young (who was of mean Birth on his Mother's Side) making his first Campaign, an Eagle flew down and sat on his Shield: Which was judged as a Prefage of his becoming, in Time, an excellent General and a King; as afterwards came to pass. The Poets even say, that this Bird implies Prosperity assigned to any Person by divine Providence. This Opinion owes it's Rise to the Relation of *Anacreon*, the first Writer of Antiquities, that *Jupiter*, intending to destroy the Giants who threaten'd to storm Heaven, the Powers of which he offered to, was, by the accidental Flight of an *Eagle*, assured of an happy Success and Victory; which afterwards obtaining, he always bore a *golden Eagle* in his Arms and Banners, as a perpetual Memorial thereof. From *Jupiter* the *Cretians* assumed that Bird, and from them the *Candiots*. *Æneas* the *Trojan* introduced him among the *Latins*; and from them the *Romans*, in Process of Time, came to use him for their Arms: Tho' *Lipsius* is of Opinion, they assumed him after the Example of the *Persians*. The *Tuscan*s, beaten by the *Romans* in their last Conflict near the City of *Eretum*, on the Borders of the *Sabines*, presented *Tarquinius Priscus*, King of the *Romans*, their King's *Regalia*, to wit, a gold Crown, a purple Garment, and Mantle of various Colours, also an Ivory Chair, and an Ivory Scepter with an *Eagle* on Top, which he and his Successors always bore. After the Banishment of the Kings, the Senate took the *Eagle* from their Scepters, and set him on their Pikes, exalting him above all their other Arms, whether the *Wolf*, *Minotaur*, *Horse*, *Wild Boar*, &c. *Marius*, when a Child, happening to find an *Eagle's* Nest with 7 young, a Prefage of his two Consulats, often placed the said Number in his Arms; and in his second Consulats, assigned the *Eagle* to the *Roman* Legions, using him only in Battles, in order to spirit the Soldiers and assure them of Victory. The other Military Tokens were set on the Tents; but *Marius* took them down; and from that Time no Legion was without *two Eagles*. But *Josephus*, in his fourth Book,

gives

gives each Legion one *Eagle*; and by the Number of *Eagles* they counted their Legions; as *Hirtius* says, that *Pompey's* Army consisted of *thirteen Eagles*. *Dion* also assigns each Legion an *Eagle*. This *Eagle* stood, with extended Wings, on a *Pilum*, or Staff, which, according to *Vegetius*, was five feet and an half in Length, arm'd with a sharp triangular Iron of nine Ounces. The Bearers of it they called, *Aquiliferi*. These *Eagles* were but small, and of Silver, and many had the Thunder in their Talons. The *Romans* first used *silver Eagles*, as did also *Brutus*, because Silver is the brightest Metal, and most like the Day, and therefore properest for a Military Token: But afterwards, they made them of Gold, as more stately and surpassing the Silver. The *Romans* first used silver Tokens as being originally frugal and saving; but at length they yielded to none, even not to the *Persians*, in Luxury, Pomp and Shew.

Julius Caesar so highly prized the *Batavians*, in Roman pay, that he made them his Body-guards; intrusting them likewise, in the sharpest Engagements, with the Carriage of the first and chief Standards of the *Roman Eagles*.

The *Herculeans* of the *Old Troops*, mention'd in the preceding Chapter, bare, on their Ensign, a *blue Eagle*, with spread Wings, in a *silver Field* corner'd with Gold.

The *Young Herculeans* carried, in their Standards, a *golden Eagle* sitting on the Stem of a Tree, in a *blue Field* border'd with Gold.

The *New Jovinians* had, in their Ensigns, a *golden Eagle*, with a *Diadem*, or *Royal Fillet*, about the Head. This *Eagle* was either *Black* or *Brown*, in a *gold Field*, and the Wings were set off with *Red* and *Blue*, and had a *small gold Shield* on his Breast. But those of the *Old Troops* carried a *purple Eagle* adorned with *Red* and *Gold* in a *blue Field*.

The *Legions*, called *Quartodecimani*, station'd in *Thracia* for the Defence of those Countries, bare a *pale-blue Eagle*, sitting on a *Globe* of bright and deep *Blue*, in a *silver Field* border'd and center'd with Gold.

The *Divitenses*, a Legion of the *Gauls*, carried an *Eagle* of faint *Scarlet* and a *golden Bull*, in a *silver Field*.

The *Thebans* also bare an *Eagle*.

The Banner of the first Company of *Life-guards* of the Emperor *Theodosius*, commanded by a Colonel of the Foot, had the Figure of an *half Man* with extended Arms, holding, in the right Hand, a *Rope*, and

in the left, an *Hat*; thereby intimating, that the Stubborn and Rebellious should be chastised, and the Obedient made free.

In the *second Banner* was, a golden Bull on the *Fut* of a red Hill, with a Moor or Black down to the Middle, holding a Piece of thick Rope in the right Hand, and a Cap or Hat in the Left; shewing that they might make Prisoners and Slaves, and set Men at Liberty.

The *Thracians* carried the *Idol Mars* in their Standards.

The People of *Smyrna*, the *Image of Fortune*. And

The *Corinthians*, a *Neptune*, or the *Horse Pegasus*.

The Regiment, called the *Old Argivi of the East*, commanded by the General of the Foot, had two leaping Horses of Gold, in a blue Field.

The Regiment, of Foot called the *second of Theodosius*, first established in his Reign, carried, in it's Ensigns, a golden Horse, in a red Field border'd with Gold.

Another Foot-Legion, set up in the Emperor *Constant's* Time, whence it was called, *Constantia*, had also a golden Horse, in a sky-blue Field, and above him, in the Middle, a red Globe, against which he was rearing and throwing himself out with all his Might.

The *Athenians*, *Cephalenians*, *Thessalians* and *Syracusans*, also carried an Horse.

The *Gauls* and *Saxons* had a *Lion*; and the latter, sometimes an Horse.

The *Cimbrians* bare a *Bull*, whose Figure cast they likewise carried on a Lance at the Head of their Armies.

The *Armenians* carried a *Ram*, or a crowned *Lion*.

The *Cissians* had also a *Lion*.

The *Asiatics*, a large *Whale* guided by a Child sitting astride on his Back. And

The *Goths*, a *She-bear*.

The Banner of the *Salii* had two half *Wolves* rearing up against each other, and fixing their Eyes on a *Rose* which was over their Heads, in a gold Field border'd with Purple. 'Tis no Wonder these People blazon'd the *Wolf*, seeing they claim'd *Mars* as their Protector.

The Regiment of Foot called, *Jovianum*, which had the fifth Post of Honour among the *Romans*, bare, in the Emperor *Diocletianus's* Time, a red Hog sitting upright on it's Hinder-parts, in a blue Field border'd with Gold: And for this Reason, the Poets having feigned, that *Jupiter*, when a Child, and lying in the Wood, was nuried by a Sow, and

and this Regiment having the Name of *Jupiter*, it therefore carried the Hog in it's Standards, in Memory of that Occurrence.

The Foot-regiment of Guards, established by the Emperor *Honorius*, bare two Demi red Hogs rearing against each other, in a silver Shield and gold Field.

The Trojans likewise carried an Hog, in a gold Field.

The Phrygians had also an Hog.

The Regiment, called *Tertiodecimani*, had a leaping blue Dog, in a silver Field center'd with Gold, and border'd with red and dark Blue.

From the Time of *Constantine the Great* down to those of *Theodosius*, *Honorius*, and several successive Emperors, the Romans had a Foot-regiment called *Menapii*, whose Device was a leaping red Dog, in a silver Field, center'd with a small gold Shield, and under it another Dog, lying on his Back and flinging up his Legs. This Body was in high Esteem for the Honour it gain'd in vanquishing the *Thracians*.

The *Cynopolitans* bare *Anubis*, in the Shape of a Dog.

The *Cortonenses* devised a silver Dragon, in a red Field; on the Sides were two Rings, that on the Left, of a very deep Red, and the other of Silver.

The *Lacedemonians* had the Greek Letter Λ , or a Dragon.

The *Indians* bare the Image of *Hercules*; but their Horse, according to *Suidas*, carried Dragons.

The *Nervii*, being the Body-bowmen of the Emperors, had, for Device, two Demi-caducei, or Wands, twin'd with Serpents, in a purple Field border'd with gold and red. In the Center of the Shield was a gold Ring on a small gold Column, round which the aforesaid Serpents were winding, their upper Parts making a Semicircle, and their Heads regarding each other.

The *Saguntians* had for Device, two red Serpents; and, as *Ammianus* says, of Purple, crossing each other, like the Greek Letter X, in a sky-blue Field border'd with Red.

The Company of *Biennians*, serving under the General of the Foot, in *Sclavonia*, bare, in their Banners, a deep blue Serpent, with a bent tail towards the Ground, with a Man's Head looking backwards, in a blue Silver-like Field border'd with Gold.

The *Marcomanni* had a gold Demi-Serpent, in a silver Field, and between the Head and under Part was a gold half Moon.

The *Curians* bare, a gold Serpent coiled up, in a grey Field border'd with silver and blue Checkers.

The Legion of *Foot*, called the *sixth Parthian*, serving in the *East*, had, for Device, a *yellow Caduceus*, or *Mercury's Wand*, in a *blue Field edged with Purple and Silver*.

The Legion of the *Angrivarii* carried a *red Staff* topp'd with a *round Ball*, out of which issued two *Serpents*, bending to the *Middle* of the *Shield* as if *kissing* each other, in a *pale blue Field* with a *double Edging* of *Purple and Gold*.

Among the ancient Legions was a Regiment, called *Valentiani*, established by the Emperor *Valens* on his waging War with the *Thracians*; these carried, in their Standards, a *small red Column* and two *Half-moons* of the same Colour, over two *golden Hares* jumping against each other, in a *silver Field*.

The *Libyans* had *Three Hares*.

The Ensign of the *Roman Legion*, called *Augusta*, was an erect *red Cat*, set off with *Gold*, in a *silver Field*, and turning her *Head sideways*, as if going backwards.

The *Alpini* had a *blue Cat* walking upright, in a *crimson Field* set off with *gold*.

The ancient *Alani*, *Burgundiones* and *Suevi*, also carried a *Cat*; thereby intimating, that they could bear the *Yoke* of *Servitude* with as little *Stomach* as the *Cat* cared to be lock'd up.

The *Ægyptians* carried a *Crocodile*, or else a *Cat*.

Not long before the *Decay* of the *Roman Monarchy*, they had a Legion in pay, call'd *Cornuti*, whose Device was a *red Falcon* in a *gold Field*, set off with *blue and red*.

The *Inhabitants* of *Peloponnesus* bare a *Tortoise*.

The *Bæotians*, a *Sphinx*.

The *Locrenses*, a *Locust*. And

The *Assyrians*, in Memory of *Semiramis*, a *Dove*.

The *Arcadians*, who set up for the most ancient People in the World, and to be co-æval with the *Moon*, therefore carried the *Moon* in their Ensigns; and sometimes, the *God Pan*, who is the Emblem of the whole *Earth*.

The *Parthians* had a *broad Sword* or *Scimitar* in the *Hand* of a wing'd *Arm*.

The *Greeks* commonly had two *Crowns*.

The *Medes*, three *Crowns*.

The *Macedonians*, *Hercules's Club* between two *Horns*.

The *Cappadocians*, a *Cup*.

The *Scythians*, a *Thunder*. And

The

The *Phœnicians*, a *Sun and Moon*.

The Ensign of the *Foot*, called *Braccati juniores*, an illustrious Title among the ancient *Romans*, was of a *dark-blue Colour*, having a *Star with eight Points in the Upper Part*, and in the *Middle*, a *Circle embellished with Gold*.

The *Træzenenses* bare a *Trident*.

The Imperial Standard of the Emperor *Theodosius* had a *Cross*, in which Sign he put all his Confidence.

Constantine, in the Battle with *Maxentius*, had, for his Banner, a long Staff having on top a Cross-piece, both plated with Gold, and above a Crown, beset with precious Stones, on which were engrav'd the two first Letters of the Name of *Christ* in *Greek*, to wit, a P in the middle of an X: A Name he likewise bore on his Helmet. To the aforesaid Cross-piece hung a Pendant embroider'd with Gold and Pearls. Under the aforesaid Name and the Standard of the Cross he obtain'd a glorious Victory over the Tyrant *Maxentius*.

Lucianus writes, that the *Pentagon* is the Emblem of an happy Enterprize and good Success, proceeding from the following Consideration. *Antiochus the First*, surnam'd *Soter*, i. e. *Saviour*, waging War with the *Galatians*, and percieving, by the daily Increase of new Dangers and Difficulties, that the Issue would not be so prosperous as he could wish, dreamed, or so pretended, in order to spirit his Soldiers, that he had Conversation with *Alexander the Great*, who advis'd him to take, for his Emblem, the common Word of Salutation, in *Greek* ΥΓΕΙΑ, or, *I wish you Health and Prosperity*, and to give it to his Commanders and Soldiers for the general Watch-word, and to have it carried on their Arms, Shields and Banners, as being to serve him for a Token of Victory. Whereupon he describ'd to them the Shape of this Emblem, which was, *three Triangles drawn thro' each other with five Lines, constituting a quintangular Figure, and on each Angle one of the said Letters*. *Antiochus*, having done this, obtain'd a signal Victory over the *Galatians*. There are still extant several Coins and Medals of *Antiochus*, bearing the said Pentagon or quintangular Figure.

The *Argonauts*, or those of *Argos*, had the Letter A in their Ensign, as being their initial Letter; yet they bare likewise a *Fox*, or a *Rat*.

The *Messinians* carried an M. And

The *Jews* had the Letter T, the Token of Salvation.

The

The *Painted and engrav'd Shields* (in reference to which, many of the Learned would derive the *Latin* word *Scutum*, a Shield, from *Sculptura*, because it was customary to engrave or represent glorious Actions and Histories upon them) were anciently a certain Sign of the Valour of those who carried them. And, lest the Soldiers, in the heat of Battle, should mistake their Comrades, each Legion, according to *Vegitius*, had particular Marks on their Shields; and on the Inside of which was written each Soldier's Name, and what Company he belonged to.

The Shields or Targets were of different Makes at the Place where they guarded the Hand: As, those of the *first Armenian Order* had two Indentures cut out down the Sides; as we have said in the foregoing Chapter touching the Shields of the *Amazons*. These Shields were of a Sky-blue Colour with a silver Field. Those of the *second Armenian Order* were quite round, of a purple Colour with a Sky-blue Field border'd with Gold.

The *Vesontians* bare Shields with *four small ones at the Angles, making a Square, two whereof were of Silver, and the others of Sky-blue, double-border'd.*

The Shield of the *Menapii* had a *silver Field with a gold Dog in full Speed, as if running to the Outside.*

The *Mantineans* bare, in their Arms and Shields, *the Trident*, as a Sign, according to *Pindarus*, of their being Citizens of that Town.

The *Romans*, after *Adrian's* Time, carried in their Crescent-like Shields, in a silver Field, two gold Demi-horses curvetting against each other, and called *Mauriferoces*, or *stout and fearless*: Whereby some allude to *Italy*.

The *Spártans* bare a *Dragon*.

The *Greeks*, the God *Neptune*. And

The *Trojans*, *Minerva*.

The *Lacedemonians* carried the *Greek Letter A*, for their Signification. And.

The *Messenians*, formerly an excellent and valiant People, an *M*, for the same Reason.

The *Anthensians* often bare an *Owl* in their Arms.

The *Jews* affirm, they were the first who made Distinction between People of high and low Degree by particular Tokens. Accordingly, those who were of eminent or noble Families, wore in their Shoes a *waxing Moon*.

The *Assyrians*, *Ægyptians*, *Persians* and *Greeks*, for that Reason used the same Token: Whence 'tis probable the *Turks*, in Process of Time, took it for their Standard.

The

The Romans likewise, in token of Nobility, wore a waxing Moon on their Shoes; which therefore they called *Lunulati Calcei*.

The Athenians expressed the Antiquity of their Descent by a Grass-hopper; as *Thucydides* relates in the Beginning of his History, stiling them, *Porticigalæ*, from their Custom of wearing gold Grass-hoppers in their Head-ornaments (and their Generals the same on their Hel-mets) for Distinction between the Foreign and Native Nobility.

Ancient Writers assure us, that most Heroes bare some Device or other on their Shields; some of which I shall here set down, without Regard to Dignity or Priority of Time wherein they lived.

Osiris, surnamed *Fanus*, bare in his Ensign, a Scepter topp'd with an Eye; and sometimes, with the Addition of an Eagle, the Sun or such like Object: And *Isis* carried a Moon.

Hercules, call'd by some the Great *Osiris*, bare a Lion with a Battle-ax in his Paws; or else, the seven-headed Serpent *Hydra*.

Mars had a Wolf, and on his Helmet a *Mag-pye*.

Pallas carried the Head of *Medusa* on her Shield and Breast-piece; and on each Side of her Helmet, a Griffin, and on top either a Sphinx or Owl.

Theseus's Device was, a Minotaur with a Club on his Shoulders; and oftentimes, an Ox.

Cadmus bare a Dragon.

Castor had a Silver Star, in a blue Field: And

Pollux, the same in a red one.

Nimrod, the first King of Babel, bare a Ram. And

Ninus and *Semiramis*, a Dove; to which the latter added a Leopard, because he had overcome and kill'd one.

Hector carried, a Lion sitting in a purple Chair, with a Silver Hal-berd in his Paws.

Ulysses a Fox, and on his Helmet a Dolphin.

Pausanias, in his Greek History, relates, that the *Elisians* carv'd, on *Agamemnon's* Shield, a Lion's Head, in order to affright his Enemies; and thus subscribed, behold the Terrour of the World. But *Homer* is more elegant in this Description.

Pyrrhus bare an Eagle; or, according to some, The nine Muses with *Appollo* on Mount *Helicon*.

Achilles had an Oak-tree. And

Paris, a Golden-Head.

Alcibiades's Shield was of Ivory and Gold, and thereon a Cupid embracing the Thunder.

Alexander.

Alexander the Great bare a *Lion*, and oftentimes the *Image of Victory*; or else, the *Bucephalus*, or a *Wolf*, or a *Ram*.

Oscus, King of *Tyrrhenum*, now *Tuscany*, carried, in his Arms and Shield, a *Serpent*, which, according to *Servius* the *Roman* Writer, was also the Device of the Kings of *Ægypt*.

Judas Maccabaus had a *Basilisk*.

Scipio Africanus bare the Pictures of his *Father* and *Uncle* in his Shield; and his Head-piece resembled an *Elephant's Head*.

Scævola carried, in his Shield, the Picture of his Heroic Ancestor *Mutius Scævola*.

Antiochus had a *Rod* twin'd with a *Serpent*.

Octavianus Augustus, a *Sphinx*.

Pyrrhus, King of *Epirus*, the same.

Seleucus, a *Bull*.

Lucius Papirius Cursor, the *Horse Pegasus*.

Epaminondas, a *Dragon*.

Pompey the Great, a *Lion* with a *Sword* in his *Paws*. This was also the Device of his Seal-ring, deliver'd after his Death to *Julius Cæsar*.

Julius Cæsar carried, in his Standard, these Words, THE MOSTER VENUS; and on his Shield, a double-headed *Eagle*.

Sylla's Device was APOLLO OF DELPHOS. And

Marius's, the *Lares*, or Household Gods.

Mæcenæ bare a *Frog*. And,

Vespasianus, the Head of *Medusa*.

He who would have a thorough Account of the Shields, Targets, Helmets, &c. of the *Greeks*, *Trojans*, and other Nations, may satisfy his Curiosity in *Homer* and *Virgil*, in their copious and elegant Descriptions.

The End of the Eleventh Book.

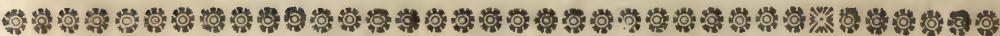


T H E

ART of PAINTING.

B O O K XII.

Of FLOWERS.



Emblem touching *Flowers*.

Youthful Flora sits here attired in Blue, Yellow and Red, attended by four Children, representing the Four Seasons, each drest in a Garment, or Drapery, of the Colour peculiar to him, and dancing with Flowers and Fruits, which they present to her.

C H A P. I. *Of Flowers in general.*



H E Spring being the most delightful Season of the Year, it is no Wonder that *Flowers* have a particular Charm above other Objects; and this not only in Nature, but also in a Painting; which, though ever so indifferent, Lovers often prefer before a fine Piece of History or Landskip.

It is remarkable, that, amidst the various Choices in the Art of Painting, none is more Feminine, or proper for Women than this;
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and the Reason is plain. It's also to be noted, that, of those Choices, one is as perfect as the other, with respect to Art, were it ever so singular; and tho' this Choice is but a *small Part* of the whole, yet it is attended with as many Excellencies: For as a Bunch of Grapes carries it's perfection, so the least Grain does the same. But tho' both the Parts, as well as the Whole, fall under the same Rules, and one Master understand his Branch as well as the other; yet he, who has from his Youth applied himself to this or that single Choice, let his Progress therein be what it will, can perform nothing else that's good. We have many Instances of excellent Masters who departed from the general to particular Choices with Applause, but of none who have done the contrary without Discredit. I reckon Discredit as bad an Exchange as Copper for Gold, or Water for Wine. Of the former Sort are innumerable *Italian* and *French* as well as *Low Dutch* Masters; but of the latter few, among whom *Verelst* alone claims the Laurel, to the Wonder of those who knew him when he painted Flowers. For, if ever a Painter excelled in that Branch, he was the Person: Neither *Mario da Fiori*, *Father Segers*, or *de Heem* came up to such a Fitch; and yet, thro' a bad Exchange, he at last fell from an agreeable Spring into a sorrowful Winter, wherein he perished. I bring this Example for two Reasons: First, In Confirmation of my Assertion, that he, who can perform the most difficult Things, may easily, even without Trouble, attain those of less Consideration; but not the contrary without Disadvantage and Discredit. Secondly, Because my Design is to treat of *Flowers*, as an effectual Admonition to those who would bestow their Time with Advantage on that *single Choice*.

Flower-painting is certainly a commendable Study; but, as there are double and single Flowers, so there are two Sorts of Flower-painters; the one singular and simple, and the other rich and ingenious; of which latter Sort we have but few, and of the former Abundance. Three Things are especially necessary in a good *Flower-piece*: First, *Choice and beautiful Flowers*: Secondly, *Good Disposition and Harmony*: And lastly, *Neat and soft Penciling*. First, The Flowers must not be poor or mean, but such as are *large, beautiful, and in Esteem*. Secondly, That, whether lying or standing, they always keep their *proper Quality and Shape*, i. e. that the *Round* seem not, by too extravagant a Spread, to be *triangular, square or oblong*, whereby to mistake one Flower for another; that the *most noble and beautiful* have the *Predominancy*, and that, by their *placing*, they produce an agreeable Mixture of Colours, delighting and satisfying the Eye; consisting, in so ordering the strong and

striped

striped with the faint Ones, as to exhibit *a lovely Rainbow*. Lastly, That each Flower be *well express'd*, according to it's *Nature* and *Quality*; as, one thin, another thick, this soft and limber, that set and stiff, one shining, another dull and glosseless.

We are, in the next Place, to suppose, that it is impossible to be a Master without a firm and *exact Draught*, and *thorough Acquaintance with Perspective*, together with *good Knowledge of the Colours* and *their Bodies*, and which will *stand best*; and lastly, a due Inquiry into the *Nature of Flowers*, that they may be *handled accordingly*.

He who would follow this Study in good earnest, ought to be *Master of a Flower-garden*, which he should carefully cultivate, that he may, in the Seasons, be furnished with fine and *choice Flowers*: For tho' modelling be a great Assistance in Winter Practice, when the Life is not to be had, yet no Perfection is attainable without the Life. He who is a firm and nimble Draftsman, and a good Manager of Water-colours, has a double Advantage, and may in Time get a Treasure of beautiful modelled Flowers, bearing good Prices and great Esteem among the Curious. After the Flowers, the *green Leafing* of them is of great Importance, thro' it's various Qualities and *Difference in Texture and Colour*, causing a Flower-piece to look natural and more decorous.

CHAP II. Of painting Flowers in Halls, Apartments, Galleries, but principally on Cielings for Ornament.

TIS the Business of a good Flower-painter, principally to aim at what is praise-worthy. What great Things, what glorious Occasions do there not offer for a Master's Fame! But this lies not always in the Representations of Garlands of Flowers, Pots, Glass-bottles, Butterflies, flying Beetles, Cobwebs, or Drops of Water, any more than in neat penciling and bright Colours, with which we think to set the World in a Gaze. Such Trifles are too low, and the Repetitions too tiresome for the Taste of noble Souls. What Opportunities do not daily happen in Palaces, Gardens, Galleries, and Apartments, for shewing our Skill and Ingenuity! Suppose to yourself *a lofty Room*, built with white Marble, and set out with fine Pictures and Bass-reliefs, for the common Recreation of young Gentlemen and Ladies: This Room may be freely embellished, above and on each Side of the *Niches*, with fine and large Festoons of Flowers: Between the *Pilasters*, and over
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the *Bass-reliefs*, much *Green* ; yet somewhat less in Case any Landskips be there ; and on the *white Marble* may be all Sorts of beautiful coloured Flowers. On *red Marble* contrarily white and yellow ones, &c. according to the Rules of Art, and in large Parts : Now light, then again dark Leasing, as the Matter and Ground require. But of the several Grounds and Colours of Flowers suitable to them, we shall hereafter treat particularly. On the *Cieling*, there may be thin Branches of airy Foliage, also intermixed with Flowers, here Festoon-wise, there in Groups, fastened with Ribbons or Rings, and having in some Places loose Sprigs and Leaves projecting from the Ground, and returning their proper Shades thereon (which tho' the Life is not to be had, may by some such *made Things* be performed) that they may seem more naturally to hang off. Such Flowers and Leaves ought to be strongly and boldly handled, but yet so as to seem fastened to the Work ; well considering the Colour and Lightness or Darkness of the Ground, and chusing for it Flowers of such Colours, that some may look as if *sticking to it*, and others *coming off*. Now, if many Festoons be to hang in such a Place, or Room, they must needs have a like Length, Breadth, and Fullness, and be placed equally high or low. What Difference is it to us, whether the Proprietor desire to have Flowers or Fruits, or a Mixture of both ? For the Festoons may be filled with Peaches, Apricocks, Mulberries, Plumbs, &c. hanging on their Twigs. Over the Representation of a *Bacchanal*, some Bunches of white and blue Grapes, intermixed with Pine-apples, look becoming. On the *Alcove* may hang loosely over it *Papavers* of all Sorts of Colours, interspersed with *Poppies*, tied here and there with Ribbons, as most proper for that Place.

Why should not such Sorts of Ornament be agreeable when naturally disposed and painted ; especially, if *well-lighted*, and the *Ground-shades* duly express'd on the Ground ? The Company before-mentioned may possibly raise Mirth enough among themselves ; but so pleasant a Sight must needs be a great Addition to it. Let us therefore take hold of every Opportunity that offers, and in the mean Time exercise our Talents in the Attainment of a great Handling. Let us exchange our small Cloaths for whole Walls ; our Pots and Bottles, for Vases ; and a muddling, for a beautiful Manner. Let us enquire what Flowers are *Painter-like*, and which the principal ; conjoining their *Sense*, *Application* and *Colour* together with their *proper Grounds*.

C H A P. III. *That a Flower-painter should understand Perspective:
Also the Mistake of representing Things improperly.*

WE have already asserted, that a good Flower-painter must needs understand *Perspective*; and yet (which is to be lamented) few know any thing of it; possibly supposing, they have no Occasion for it, and that therefore this Branch is so much easier than *History*, or any Thing else, which cannot subsist without *Perspective*, as indisputably requiring more By-works, *viz.* Architecture, Landskip, or other Object causing Ground-shades, which never happen in their Work: And should they at any time be non-plus'd, they can get Help from those who are acquainted with *Perspective*. If therefore they have but a *Point of Sight*, they think *that* sufficient; and yet not for the Sake of the Flowers, but solely for the Corner of a marble Table or Slab, whereon they set a Flower-glass, as if the lighting or shading of the Flowers were a Matter of Indifference; this from a Side, that fronting, one from below, another from above; whence their Pieces have usually many *Points of Sight*, sometimes as many as there are Flowers. But it cannot be otherwise, since they often paint after Models; placing a Flower on the left Side, which stood before on the right, and the contrary, or else below or above; which they imagine nobody will discover, because they cannot see it themselves.

Another ridiculous Custom of some Flower-painters, in my Opinion, is, that, in painting any *glossy Bodies*, such as Flower-glasses, gold, silver or copper Vases, after the Life, they fail not to shew therein the *Panes of the Windows*, and afterwards to hang the Pictures in Halls and Galleries, which have none. Here let me take Notice of an extraordinary nice and finish'd Piece of that Nature, painted by a certain known Gentlewoman, wherein not only some Stalks of the Flowers appeared naturally through the Glass, but also *her own Picture in her Posture of painting*, with such an Air, as evidently shewed it was she who sat in it; nor did she forget to represent also the *Windows and Panes, Sky and Clouds*. We need not question, whether she endeavoured by the Depth of her Penetration, to surpass her Master in that Piece of Work. This Case is a-kin to that of a certain young Artist, who painting a Looking-glass *fronting*, brought into it *all that appeared behind him*: People could not be perswaded 'twas a Looking-glass, tho' painted.

painted dark and dull, and it had a Frame about it; and his Protestations, that every Thing was taken from the Life, stood him in little Stead; wherefore, to salve the Matter as he thought, he *painted himself in the Looking-glass, sitting at his Easel*; and to make it more perfect, underwrit, — *This is a Looking-glass, and that's me.*

CHAP IV. Of Flowers on all Sorts of Grounds.

THAT *White is set off by Black*, and the contrary, needs no Demonstration; and, on the other Hand, *White on White*, and Black on Black causes a *sticking together*: Of which particular Notice ought to be taken, that Flowers may have their due Force and Effect; so ordering them, that *some seem to stick to the Ground, and others to come off from it.* The most proper Grounds for Flowers are these.

The Colour of blue Tomb-stone.

Dark-olive or green Serpentine.

Light-grey Freestone.

White Marble, but of a second Tint.

This Observation would rather spoil a good Ordonnance than have the desired Effect, if we did not maturely weigh, what Uses we would put these Grounds to, as also where the Flowers most properly ought to have the greatest Strength, and where the greatest Weakness, in order that the *Principal* (I mean, the fixed Stone and Wood-work) may not thereby be overpowered. I say *Strength*, with respect to Force and Beauty; but I mean not by *Weakness*, that the Colour, Light or Shade should be weakened or sullied: However I shall, in the Sequel, explain what I mean by that Word.

Any Colour suits on White; but the darkest most beautifully. Warm Colours are preferable to the broken ones, and the most weak ought to be on the Extremities; but few white ones, and those with Caution. What I now say concerns the *Disposition*; which I shall more plainly handle in treating of Festoons and Groups of Flowers.

The *black Grounds*, tho' quite different from the preceding with respect to *great Force*, can give little Reflexion, and therefore do not admit of light or weak Flowers; but nevertheless fall under the same Rules and Observations as Flowers on a white Ground; because the Greens, by their Union, have a Relation to the Ground and Colour.

Red and Yellow suit not but with *dark Grounds*.

All Flowers and Greens look well on a *grey Ground*.

All weak Flowers, as *Violet*, *light Purple*, *Blue*, *Apple-blossom* and *White*, agree with a *warm Ground*.

Flowers have a particular *Decorum* on a *gold or silver Ground*; and still greater on *Copper or Bronze*, by Reason of their darkish Lustre; since the Colour of *Gold* is too strong, and that of *Silver*, too pale.

CHAP. V. Of the Disposition of Flowers and their Colours in Festoons and Groups.

HAVING hitherto treated of Flowers in general, we shall now proceed to their *Disposition* in Groups and Festoons.

I shall compose each Group of particular emblematic Colours, as *Yellow*, *Red*, *Purple*, *Violet*, *Blue* and *White*; which I consider as follows.

The first Group, *Yellow*, having for its principal Flower, a *Turnsol*, *African or Marigold*, *Anemone*, &c. which I stile, *Upper-power or Eternity*.

The second, *Red*, as *Peonies*, *Papavers*, *Roses*, &c. signifying *Power or Might*.

The third, *purple Flowers*, *Roses*, *Papavers*, *Tulips*, &c. implying *Nobility*.

The fourth, *Violet*, as *Fritillaria* or *Fritillary*, &c. signifying *Inconstancy*.

The fifth, *Blue*, as *Iris*, *Convolvulus* or *Bind-weed*, &c. implying *Constancy*.

The sixth, *White*, as the *Lilly* or *white Rose*, &c. signifying *Purity*.

It must be observed, that tho' in these Groups the capital Flowers be of a particular Colour, yet they will admit of other small ones, about them, of various Colours suiting therewith; as,

With the *Yellow*, *Purple*, *Violet* and *Blue*.

Red, *Light-yellow*, *Apple-blossom*, *dark Blue* and *White*.

Purple, *White*, *Yellow*, and *light Blue*.

Violet, *Rose-colour*, *Orange*, *light Red* and *Ash-blue*.

Blue, *Purple*, *Orange*, *light Yellow* and *White*.

Two capital Colours, as deep Yellow, Vermilion or Blue, must never be placed by or upon one another.

White suits any where, except on deep Yellow or deep Red.

Dark Green agrees with all light Flowers. And

Pale Green, with dark Flowers.

Under these Groups, there should always be either a *Motto* or *Verse*.

As for *Festoons*, they may be handled in the same Manner, yet with less Confinement: If the emblematic Colour have but the middle Place, that is sufficient; the other Parts may be filled up with such Colours as we please, provided they have somewhat less Brightness than the principal: For Instance, let the middle Flowers be large and high coloured, as Africans or *Marigolds*, Yellow and Red; on the right Side may be Purple, as *Roses*, *Anemones*; and on the left Blue, as *Iris*, *Flos Principis*, *Hyacinths*, &c. The Purple Side mixed with little White and less Yellow; the Blue Side, with Yellow and Red; and the Yellow in the Middle, with Violet, dark Blue, little Purple and White.

In a second Festoon, White may possess the middle Place, as white *Roses*, *Lillies* and others; on the right Side may be Yellow, and on the left pale Red. The Yellow may be diversified with Purple, Violet and dark Blue; the Red with pale Yellow, White, Violet and dark Blue; and the White in the Middle, with Rose-colour, Violet, Purple and beautiful Red.

In the Middle of a third Festoon, may be Red, as *Papavers*, *Anemones* &c. On the right Side, striped Flowers of Purple and Yellow, Violet and pale Yellow, diversified with dark Blue and beautiful Red; but on the other Side, all plain Flowers.

The White may be intermixt with Flowers of any Colour, except light Yellow.

The Intermixture consists of small Flowers: But the single coloured, whether in the middle or largest, as also those on the Sides require their particular small diversifying Flowers, i. e. the single-coloured with speckled or striped; and the contrary.

If either Group or Festoon, full or close Flowers should always be placed in the most relieved Part. The open ones are mostly set on the Sides, in order to create Shade. For Instance; let the middle Part of a Festoon have the largest, finest and fullest Flowers, such as red and white *Roses*, *Papavers*, &c. Between the Middle and the Extremities, a lesser Sort, as *Tulips*, *Anemones*, *Narcissuses* or *Daffodils*, *Gilli-flowers*, *Malva Rosea*, &c. Further towards the Extremities, the more long and smaller ones, as *Astragalus*, *Ranunculus* or *Crow-foot*, *Convolvulus*, *Flos Principis*,

Principis, Borage, Barbatum nigri, Violets, &c. On the Relief of the Festoon, between the largest and middle Sort, may be a Mixture of the *smallest Flowers*. If the middle Flower be *Yellow*, those further off ought to be *Purple or Red*, and such as are towards the Corners, *White and Blue*; the longer the weaker, that the *strongest Colour* may keep the Middle. But if *White* have the middle Place, the other Parts must not eclipse it with *Yellow and Red*.

A compleat Festoon must have an orderly Disposition, not only with respect to the Flowers themselves, whether large or small; but also in the placing of *double and single* ones: As first, *white Roses* and *Cenifoliae*, next *single Roses*, and lastly *wild Blossoms*.

As for the Colours, there are *single and half coloured Flowers*: The *single-coloured* are *Peonies, Roses, &c.* And the others striped or peckled with two or more Colours; as *Anemones with White and Red, striped Roses, Tulips, &c.* Which ought to be so regularly ordered, as to raise in the Eye a ballancing Mixture, and to unite the strong and weak, that the one do not project too much, and the other too little, and that, at a Distance, and at one View, the Festoon may have its due Sway. Yet if here or there it be either too weak or too strong, you must recollect how it may be helped. Wherefore observe, that *Yellow and Red* are strong Colours; and contrarily, *Blue and Violet* weak. If too much *Yellow and Red* come together, place somewhat *Blue or Violet* between; and if too much *Blue or Violet*, some *Yellow or Red*.

To begin a Festoon well, you ought first to mark out it's Course as you will have it, either thick or thin: Next, lay on the *Green* with such Leafing as you think proper, but somewhat large, and with *blue Light and Shade according to its Light*. Being dry, lay in the *Flowers flat*, first the principal, each in its Place, with a single Colour, red, blue or yellow, of such a Tint as will best admit of painting upon it, the *Light and Shade after the Life or Models*. The *Flowers between*, with their Leafing, are put in over the *Green*, on finishing. The *Grounds*, whether plain or in *Bass-relief* or other Ornament, ought to be meatly finished with the *first Green*, to save you the Trouble afterwards of paring away something here and there.

C H A P. VI. *Continuation of the ordering and placing the Flowers.*

TWO Observations of Consequence in a Festoon, Group, or Garland, still remain; to wit, the ordering the Flowers and their Places of Hanging.

'Tis easy to conceive, that *many small Things coming together*, produce, at a Distance, only a confused Mass, and little affect the Senses, as having nothing in them to make any Impression, or is worth Remark: And tho' each Flower have it's particular Name, Shape, and Colour, yet they are only considered in general, under the *Name of Flowers*; because of their being placed either *too high or too distant*. Such Festoons or Groups look well on Paper and in Hand, or on Tea-tables, Toilets and the like, either in Painting or Needle-work. On the other Hand, large Flowers may be seen distinctly at a Distance, in their Qualities, Shapes, and Beauties. Then each Flower gets a Name; this is a Rose, that a *Papaver*, &c. In a Word, Festoons, Groups or Garlands, placed high, or to be viewed at some Distance, ought to be disposed in *great Masses, and separate*, with *few speckled or striped Flowers, either large or small*, as having no Effect but when seen near. Wherefore 'tis necessary to take, in their Steads, others of *single Colours*, in order to set off the Work with *more Force and Distinction*, and to give the Eye Satisfaction. For this Reason, when *seen in Hand*, they ought to *unite*, and *out of Hand*, to look more separate and *distinct*. But I shall explain this by some Examples; chusing two Groups, one agreeably *uniting*, so as to be *viewed near*, and the other, the contrary.

In the middle of the former is a *white Rose*, and behind it a *Centifolia*, behind which is a *Purple*, and behind that a *Peony*. Now, these four Colours differ but *half a Tint* from each other, composing together an half Ball gradually rounding.

The latter contrarily, tho' having also a *white Flower* in the middle, has behind it a *purple one*, and behind that a *dark Violet*, a Colour darker than that of the *Peony*: And these will create a greater Force than the former, as starting *more suddenly* from each other, and differing a whole *Tint*, as the others did but an half one. Whence, 'tis evident, that the *more distinct the Tints are, the more lively and strong they will appear*.

For

For further Satisfaction, I shall subjoin five other Examples of Festoons, as full again as those in the preceding Chapter, since they sometimes happen to be of different Sizes, and therefore requiring more Flowers. I divide them thus.

The First.

In the Middle *Yellow*, next *White*, then *Purple* or *Violet*, and lastly *Yellow*. The other Side the same.

The Second.

In the Middle *White*, next *Yellow*, further *Blue*, and at last *yellowish White*. The other Side the same.

The Third.

In the Middle *Red*, next *Blue*, then *Yellow*, and lastly *Violet*. The other Side the same.

The Fourth.

In the Middle *Purple*, next *pale Yellow*, then *Blue*, and lastly *light Red*. The other Side the same.

The Fifth.

In the Middle *Violet*, next *Orange* and other *Yellow*, then *Blue*, *Red* and *Violet*. The same on the other Side.

The three last ought to be intermixed with *White*, and the two first with Variety of Colours, as it best suits, in order to unite the Parts with each other.

Three Sorts of Flowers are proper for Intermixture, viz. *Yellow*, *Red* and *Blue*, all in their greatest Beauty.

If the Work consist mostly of *Red* and *Yellow*, it ought to be intermixed with *Blue*; and if of *Blue*, you must take *Yellow*; but if of all three, you are to use *White*, so distributing it as to refresh the Eye.

Now, for Proof of all that has been said, I shall shew here two Methods of great Use to a Flower-painter, though they may seem trifling.

Paint all Sorts of Flowers, on Cards or Pasteboard, as rude as you please, even but a single Spot for each, and 5 or 6 of each Colour, or as many as there are Tints, *Red*, *Blue*, *Purple*, *Yellow*, *Violet*. Let these be *capital Flowers*. Next, make smaller Ones, for Intermixture, of *Red*, *Blue*, *Yellow* and *White*, as beautiful as possible. Cut all these asunder, and lay each Colour orderly by itself in a little Box. Then paint up a green Festoon or Group on Pasteboard; and thereon place such Flowers as you please, shifting and changing them according to your Design. And thus you will perceive the Truth of what has been before spoken.

The other Method is this. Take a Parcel of Flowers of all Sorts, made of Paper or Silk, and with wired Stalks, as they are sold by the Tire-women. Now, if you would make a Group, Festoon, or Basket of Flowers, or any such Thing, order and thist those Flowers by and upon one another, as they suit best; and thus you may exercise your self in Winter time, when you cannot have the Life; because those Flowers never wither. Green Festoons may also be furnished after the same Manner, and Flowers hung on them according to your Desire.

The End of the Twelfth Book.





T H E
A·R·T of *P·A·I·N·T·I·N·G.*

B O O K XIII.

Of E N G R A V I N G.



Since neither Cæsar Ripa nor any other Author gives us the Figure of the Art of Engraving, with it's Signification, I shall here make it preliminary; and, in the Sequel, shew, what Respect is due to this Art by it's Reflections and even relating Properties with that of Painting.

C H A P. I.



THIS beautiful Virgin, sitting at a Table, has, before her, a Copper-plate, lying on a Sand-bag; and near it stands a little Monkey, placing a lighted Lamp before her. She is attended by Prudence and Diligence; and Practice is setting the Tools on an Oil-stone. Her Chair is of Ebony, adorned with the Figures of Sincerity and Assiduity, wrought in Ivory, and mutually embracing; behind which stands Judgment, shewing her, a little further, Painting, accompanied by

by *Apollo* and *Diana* ; He holding up his Torch in order to enlighten *Sculpture*, and She hers, reversed, with Purpose to extinguish it. The *Genii*, in the mean Time, are every where busy in providing necessary Materials. The eldest offers her a *Drawing* either redded or whiten'd on the Back, and a Point or Needle for tracing it on the Plate : This Drawing represents the *Design* she is going about. Others, in an inner Apartment, are employed in heating a Plate on a Chafing-dish, and laying the Ground even with a Feather. Here, one is etching ; there, another biting a Plate ; others, taking and viewing Proofs with great Attention and Pleasure, &c. while *Fame*, having a Proof of a Portrait in her Hand, with her Trumpet sounds, out at Window, the Praises of Masters or Engravers. Honour, crowned with Laurel and bearing a small Pyramid, is entering the Room, ushering in *Annona*, or *Prosperity*, who has a *Cornu Copiæ* or Horn filled with Fruits. Round the Room are set, on Pedestals, divers Busts of famous Etchers and Engravers ; as, *Marc Antonio*, *Audran*, *Edelinck*, *Vander Meulen*, and several other Italian and French as well as Dutch and German Masters. In the Offskip, *Europe*, *Asia* and *Africa* appear standing in Surprise at the Sound of the Trumpet.

C H A P. II. Of the Art of Engraving in general.

TH A T I may treat of this Art in a methodical Manner, I think proper to observe, first, wherein it's Excellence consists ; secondly, it's Performances ; and lastly, the Qualification of an Etcher and Engraver.

The Art of *Engraving* is questionless noble and praise-worthy ; because it respects Painting, as Painting does Nature : For as the latter has Nature for it's Model or Object, which it faithfully imitates with the Pencil ; so Engraving likewise copies Painting, either with the Needle or Graver, in such Manner as only to stand in Need of Colours ; which, when required, may be added to it. Painting consists in a neat and good Outline, Proportion, Light and Shade : And these are also the Foundations of Engraving. Painting distinguishes between common Light and Sunshine : Engraving does, or can do, the same. In fine, whatever the one performs with the Pencil, the other can express with the Needle or Graver, and as neatly, whether Stuffs of all Kinds, Wool, Silk, Sattin, Linnen, Glass, Water, Gold, Wood, Stone, &c.

It's Performances are to the Sight, what *Fame* is to the Ear. Painting has but one Original, but Engraving hundreds. *Fame* can tell the
many

mamy Wonders of Painting in it's Absence ; but Engraving makes itself every where present ; flying over the Universe, as well as the sounding Trumpet of *Fame*. It keeps an eternal Register of every Thing that is Praise-worthy : And as the *intire Welfare, even Happiness or Unhappiness* of a good Painter, depends on the *Certainty or Uncertainty* of the Engraver, as I shall shew in my Remarks on Prints after Paintings or Designs ; so the latter ought to disengage himself from *Prejudice* and Inclination to *this or that particular Manner*, and exert his Skill in an *exact Imitation* of what he is to Engrave or Etch, after *any Manner or any Master*, be it flat or rising, dark or light, *without Addition or Diminution, except with the Licence of the Painter or Designer*. His Work must be like a clear Looking-glass, which exhibits all Objects true and without Falsity. As to the manual Operation, a *fine Handling* is a great Step to *Grace* ; and, in order to it, the Knowledge of three Things is absolutely necessary, to wit, *The Art of Drawing, Perspective, and the Doctrine of Light and Shade* : These, as Principals, compose the Theory of the whole Work. He ought also to be very diligent in *hatching with the Pen or red Chalk*, in order thereby to get a firm Handling : And it behoves him as much as the Painter, to *draw after the naked Life and dress'd Layman*. He should likewise be furnished with Prints, both engraved and etched, of the most famous Masters.

C H I A P. III. *Of the general Elegance requisite in a good Print ; and of the Difference between Book and other Prints.*

TH E Grace of a well-etch'd or engraved Print consists, First, in a bright Light and dark Shade ; by which I understand, that the faint Hatching on the lighted Parts be kept almost imperceptible, and the shady Touches contrarily strong and dark. Secondly, that the Naked, or Carnations, be hatched fine and somewhat dull, and the Draperies courser and rougher, according to their Qualities ; yet all *without any Outline*, either on the light or shaded Side, even so that the Extremities be only formed by the *Tint of the Grounds against which they come*. But to give the Work the greatest Perfection, and shew the Judgment of the Master, *the Tints of the Colours should also appear as much as possible* : Yet as a Print does not so intirely consist of fine Ordonnance, beautiful Figures, elegant By-works, and neat cut or etch'd

etch'd Strokes, as in a good *general Harmony*, so this *Harmony* ought to be principally studied.

The Engraver will be commendable, sometimes to express in his Work the *Colours*, if the Matter require it; such as, *the White and Black in Day and Night, good and bad Angels or Spirits, &c.* These two Observations are absolutely necessary in a *Book-print*: The others before mentioned are only requisite in such as represent a compleat Picture: For there is a great Difference between *Book* and other Prints: *The former expresses the Matter which is represented*, even, were it designed in white Marble, Bass-relief, nay in Snow or Sand; and the latter consider only the Master who painted it, and his Art, together with that of the Engraver and his Capacity. For this Reason, *Book-prints* stand in need of Explanation; but other Prints, not: For the *Colour* is in the one, what the *Writing* is in the other.

CHAP. IV. Of the Difference between Engraving and Etching.

ACCORDING to the general Opinion, and not without Reason, Etching is accounted more loose and Designer-like than Engraving; because there is no Difference between Etching and Drawing as to the Handling; but the Difference between Drawing and Engraving is very great. The Management of the Needle is the same with that of Chalk or the Pen: The Plate lies flat and firm like the Paper to draw upon. But we find the contrary in Engraving; wherein the Graver is held almost parallel with the Plate, and the latter is moveable on a Cushion or Sand-bag. And as to Force, there is also less Occasion for it in Etching than Engraving.

Now to prove, that Etching must needs be more Designer-like than Engraving, let us only make our Remarks on both in the Course of their Business, each having a Design before him; and then we shall find the Reason to be, that in the one, both the Drawing and Plate are *fixt* before the Artist, and he only *moves his Hand*; whereas the other cannot go forward *without stirring*, the Plate being continually *turning*, and both the *Hand and Arm* employed in directing the Graver; by which Means, Engravers are often hindered from perceiving the Difference between their Work and the Pattern, before a Part, nay the whole, be finished. Wherefore, in my Opinion, Etching is superior to Engraving in Exactness and Speed: I say in *Speed*, because three or more
Plates

Plates may be etched, before one can be engraved. Etching is also most Designer-like, because of its near Affinity with Drawing, as we daily experiment; for, where one Painter or Designer engraves for his Pleasure, an hundred take to Etching, and make good Progress therein; because of the slow Advances in Engraving compared to Etching, whether in Figures or Buildings, but especially Landskip. And since Painters or Designers care not to have their Designs censured and corrected by others, they chuse rather to etch them themselves, than to set about Engraving; an Art not to be mastered without much Expence of Time, in getting Knowledge how to handle the Tool; whereby it would become rather Labour than Diversion.

Many Engravers etch for Pleasure, because of its Easiness; but seldom any Etcher handles the Graver, unless in Case of Necessity. To this perhaps it may be objected, that, as each Painter or Designer has a particular Choice wherein he labours most, as one in the Ordonnance, another in Nicety of Draft, and a third in the neat finishing of some particular Things, therefore the Title of *Designer-like in Etching*, is not absolutely due to Painters or Designers: To which I answer, that undoubtedly the Word must not be understood to relate to modern Designers, because it was in Use before Etching was brought to its present Perfection; as appears by *Caracci*, *Titian*, *Antonio Tempesta*, &c. who excelled in Design, and used the Needle with no other View, than to give the World the Designs, which they counted capital and most praise-worthy, for the Encouragement and Consideration of the less knowing. Whereby we plainly perceive, that their Intention was only to put forth their own Performances in such a Manner as safely to be relied on; accordingly, we scarce see any more in them than an Out-line: But this is so firm and correct, that, however slightly the other Parts may be scratcht, these Works thus of their own Hands, are more valued than those of the best and most famous Engravers or Etchers. We have an Example in the Print of *the Woman by the Well*, etcht by *Caracci* himself, how much it differs from that done by *Le Potre*, and another by *Bishop*. What a vast Difference is there between *Perrier's* and *Bishop's* Works, as to the Designer-likeness and Looseness of Handling? And in Landskips, between *Titian's* and *Perelle's*? I could, if need required, produce more Proofs of the Antiquity of the Word *Designer-like*; but shall wave them; and acquaint the Reader, how oddly I took to Etching, and how strangely I drudged, before I could gain my Point.

Having in my Youth an Inclination for Etching, but no Knowledge of what was good or bad, as seeing no other Examples than the old and poorly engraved Prints of *Raphael*, *Michael Angelo*, *Paul Veronese*, *Tintoret*, &c. (which yet were excellent for their fine Out-line) and few etcht ones; my slender Attempts may be easily gueſt at. Indeed I cannot but ſtill think of it with Wonder; for I began not with Copper or Steel, but a Piece of Pewter and a Nail, about a Fingers Length, which, with great Pains, I ground to a Point after my own Way. Firſt, I tried only ſingle Strokes, and then croſs-hatching, which looked ſtrange enough. And, inſtead of a Rolling-preſs, I rubbed the Backſides of my Proofs with the Nail. This however did not abate my Curioſity; which daily increaſed, tho' my Work appeared ſo black as to be ſcarce intelligible. My Father, ſeeing this, could not forbear laughing; and, for Humour's Sake, gave two or three of my Proofs to *Bartholet*, and he again to *Natalis* the famous Engraver, who beſtowed on me ſome little Inſtruction and a ſmall Copper-plate to try on. But what Drudgery had I undergone before I ſcratcht this beautiful Plate! *Boſſe's* Book of Etching happening to be publiſhed about that Time, I left off plaguing myſelf, and cheerfully ſet about ſplitting of Wood, providing Needles, boiling Grounds, cleaning Plates, buying *Aqua fortis*, Wax, &c. When before, I knew of no better Ground than thick and foul Oil, out of the Smuſh-pot, boiled to a Blackneſs; which gave me no little Trouble to get off the Plate again after it was bit, and which therefore I was obliged to put in the Fire, 'till it was ſoft as Lead. Things ſo far ſucceeding according to my Wiſh, I happened to ſee ſome Prints of *Vovet*, from *France*, which ſpurred my Curioſity: And I ſhould certainly have made early and good Progreſs, had not my Father been fearful I might fix my Thoughts on this Study, to the Neglect of Painting. Wherefore he diſſuaded me from it, ſaying, it was too ſoon to enter on ſo difficult a Paſtime, and inſtructing me in other Things as delightful as advantageous. Marrying ſome Years after, I went to *Holland*, where I re-aſſumed this noble Art with great Pleaſure, and which I do not repent of; tho' ſome think it the Cauſe of my Miſfortune. The Truth of this, God knows: Yet had I ſaved Candle and uſed more Day-light for it, perhaps my old Age might have proved more comfortable to me: But alas! thoſe two noble Siſters, Painting and Etching, are now vaniſhed with my Sight.

Let the Reader judge, whether he ever heard of a ſtranger Way of Etching. However, I mention it here to ſhew, that a diligent Man, getting

getting better Instruction, may in Time gain his Point. It's certain, that few young Men would have had Patience enough to drudge as I did, without Instruction; but that an industrious Tyro, after leaving his Master, may possibly improve through Diligence and Study is very natural; even so as to excel him in Neatness, Smoothness and Expedition, as well in Etching as Engraving, I mean, *in the Use of the Graver and Needle*, but not in Knowledge. By *Knowledge* I understand, keeping the Likeness of a beautiful Face, Hands and Feet, according to what we say in the second Chapter, that the Knowledge consists in a correct Out-line, Proportion, Light and Shade, and Perspective: For we commonly see the greatest Faults committed in the aforesaid Parts, for want of Knowledge, and not inuring themselves to *draw by Hand large Things after small, and the contrary*, but accustoming themselves to *squaring*; a Practice not difficult to a Swineherd's Boy, if he understood the Division of Squares and Management of Chalk. But they may yet be erroneous enough in tracing their Object on the Plate, though drawn upon Squares; for, missing the Out-line in the least, either inwardly or outwardly, it presently becomes too little or too big: But the Tyro cannot see this for want of due Knowledge: And tho' he may be sensible, that here or there he has a little missed the Out-line, yet he passes it over as a Matter of no great Moment; and if he propose to help it in the Etching or Engraving, he may possibly forget it before he come so far in the Work: He commonly thinks no further than what is already on the Plate. Whence we may easily conclude, that he who knows not what constitutes Beauty, can be as little sensible that a small Difference in a Face, Arm or Hand is of any great Consequence. Another Difficulty, no less than the former, is, that tho', the Tyro have the Out-line correctly drawn on the Plate, yet he may run over it when he comes to *shade or hatch*. And as this frequently happens, I shall here give the Reason of it.

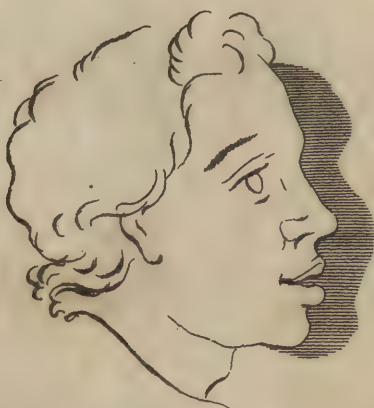
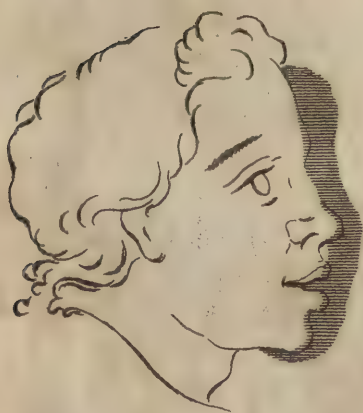
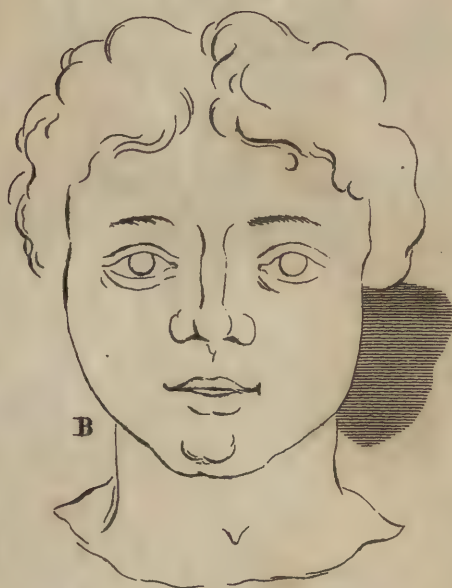
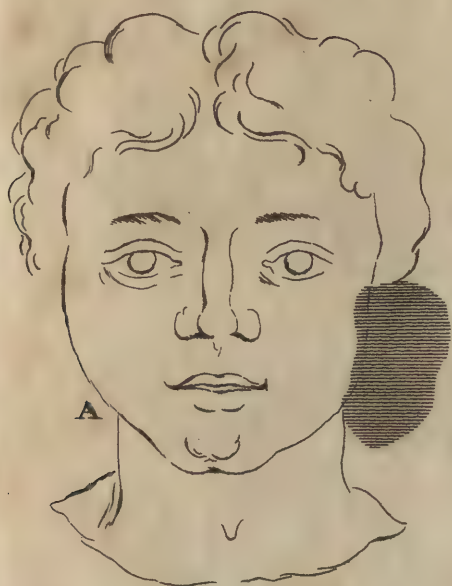
In either Engraving or Etching any Thing, the Off-work, whether Buildings, Landskip or even the Grounds, ought always to be *begun first*, that, by reserving the principal Things for the last, the Hand may be prepared to handle them with more Boldness. Now, the Tyro being to engrave or etch a Ground behind his Figure, be it naked or drest, he will not only (especially in Engraving) end his Hatching against the Out-line, but sometimes exceed it; whereby the Parts, whether Arm, Leg or Hand, must needs lose their true Proportion and Quality: And thus, the almost imperceptible and tender rising Muscles, Folds and Hol-

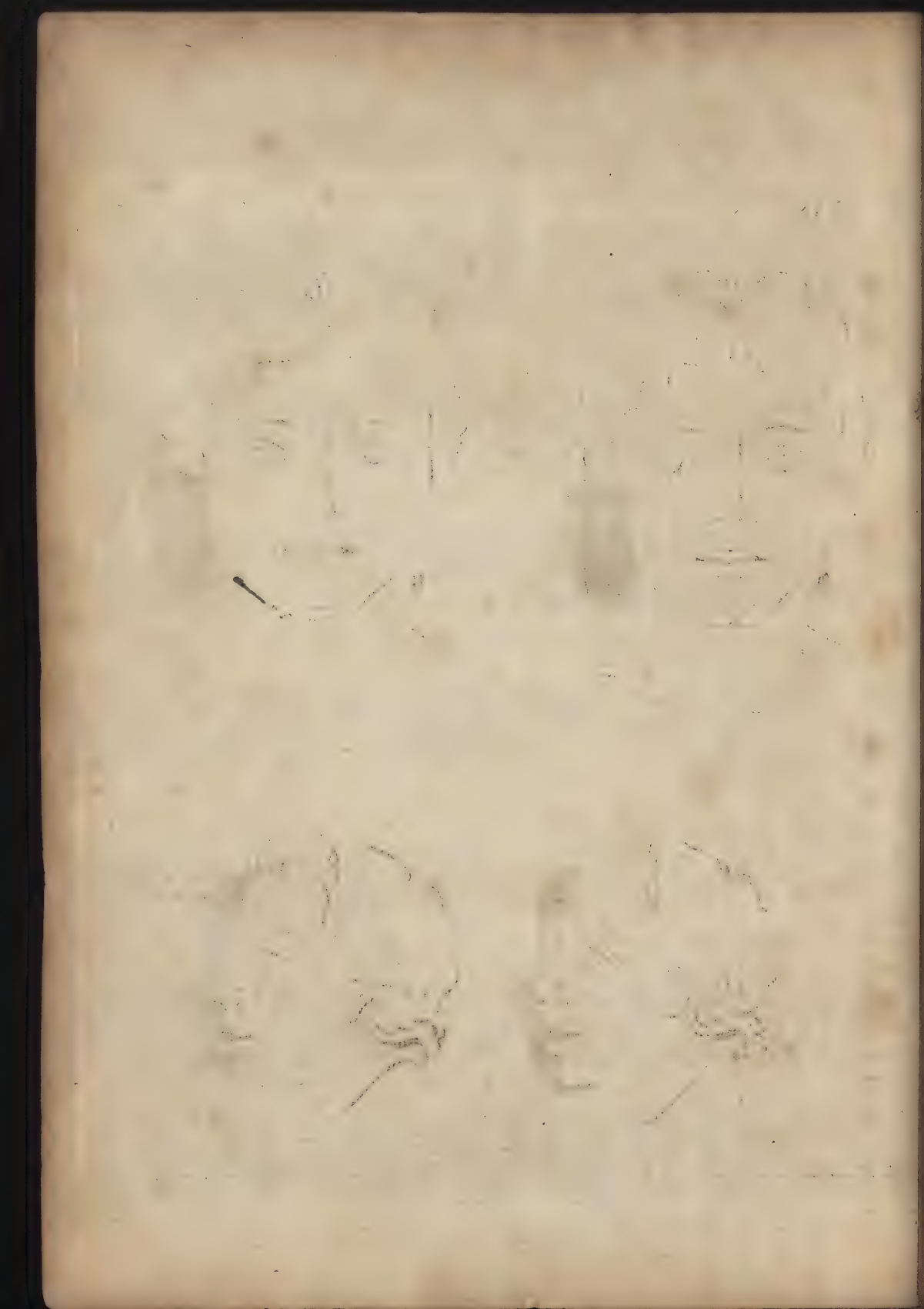
lows are made even and consequently stiff and formal. Nevertheless the Work goes on; and when they come to see the Mistake, they scrape, burnish and rub to bring it right again; which I grant is well enough in case of Need. But alas! How seldom is it practised? If it be something of no great Consequence, it remains as it was, without further Inspection. This I know, not by Hearsay but Experience. Wherefore they, who have an Inclination for Engraving, should apply to a *Painter* for Instruction in *beautiful Proportion*, and in *drawing every Thing by Hand*, whether Prints, Drawings, Paintings, Plaister-figures, even the Life itself. For Painters first teach the Theory, or Knowledge of Proportion, and then the Practice of Colouring; whereas many Engravers begin with the Practice or Handling.

As for the *scraping, burnishing, and rubbing out* before-mentioned, it is a Point which ought to be well understood, because it affects not either the too great Darkneſs or Hardneſs of the Hatching, but the *Out-line*; as I ſhall ſhew by the Example of the Faces in *Plate LXIX.*

In the Face A, the hatch'd Ground runs over the Outline of the Cheek; whereby it appears more ſunk in, as in that of B, and thus the Out-line is loſt. Now, this Face being to be finiſhed, and the Cheek brought right again, ſo much muſt be ſcraped off within the Line, as to give the Cheek it's former Swell; and if the Face be a fourth Part leſs, the Difference will be ſo much the greater, eſpecially in a Portrait, and greater ſtill if it be in Profile; as Face C ſhews, wherein we ſee, how little ſoever be taken off with the Ground from the Tip of the Noſe, Mouth and Chin, it will produce another Aſpect: Whence 'tis evident, what a vaſt Alteration this muſt cauſe in the Likeneſs.

In this Art as well as Painting, it is a conſtant Rule to begin with the Ground or Back-work; and Engravers and Etchers do it for the ſame Reaſon as Painters: For, when the principal Figures are finiſhed, the whole Piece is reckoned as good as done: The general Re-touching is only to bring Harmony or Keeping into the Work; here ſomewhat more Strength, there more Faintneſs, &c. But what we now ſpeak of, to wit, *Scraping*, concerns Engraving only; whereas, in Etching, nothing is done but *Stopping*, unleſs Things are already bit.





If it be asked, whether what is stopped up can be repaired before 'tis bit; as in A, when the Hatching, which takes away the Swell from the Cheeks, is stopped up with Stop-ground, whether then the former Roundness cannot be again fetch'd out, with a fine Needle, on the same Ground; that all may bite together? I answer, that this will make bad Work: But if something be wanting, it must be touched up with the Graver. However, I shall shew another Method: Make a Burnisher pretty hot, and rub it gently and speedily over the Part you would have out, and then it will close up the Hatching, so that you need neither to stop up nor bite. Now etch thereon what is necessary, and thus all may be bit at once. These Observations, especially that of not carelessly spoiling the Out-line, as in the Examples A and C, are very needful.

Let any Person now consider, how little a fine Ordonnance of a famous Master, when put out of Hand in such a Condition, can be like the Original. And yet this is too often the Case. However, I assert, that without the former Knowledge it is impossible to become a good Master. For he, who makes a blundering Design, and perceives not the Mistakes to be apparent and convincing, cannot possibly mend them. Even great Masters sometimes blunder; as we see in *Audran's* Battles of *Alexander* after *Le Brun*, what poor Hands and Fingers he has made in some Places, as thin as Pencil-sticks; especially those which are wide open, as in the Captive *Porus*, and in *Darius*. I cannot too much wonder, that in so glorious a Work, *Audran* did not correct such Mistakes, since he was one of the best Engravers ever known. This indeed is but a small Matter with respect to so great a Work; nevertheless it makes the same imperfect and becomes a Charge upon *Le Brun*. But this Work has had less Justice done it here in *Holland* in the Copies of *Schoonebeek*, who seems to have used his utmost Endeavours to spoil it: For there is neither Design nor Keeping observed. All the Postures, which in the Originals are fine and beautiful, he has turned into Grimace; every Thing is lame and crippled.

C H A P. V. *Remarks on Hatching.*

TH E Course of the Hatching yields great Pleasure to the Eye ; because it makes every Thing appear in its Nature and Quality, whether Wool, Silk, Steel, Water, Silver, Wood, Stone, Sand, &c. each of which, in Engraving and Etching, require a *particular Expression* : Yet in Etching 'tis more expeditious, especially if you can somewhat handle the Graver. The *French* Artist *Audran* excelled herein. The *St. Bruno* of *Bartholet*, engraved by *Natalis*, is admirable for the Naturalness, which, by particular Hatchings and the utmost Neatness, appears therein.

Now, when a great Artist has shewed his utmost Skill in a Plate, and all Things are worked according to Rule, yet we find it almost impossible to make People sensible what true Art is, and wherein the Knowledge of a good Print lies ; most Men now a-days being taken with *fine Strokes* without Regard to ill Order or bad Design. A sad Reflection for those, who know better !

Again, an Engraver or Etcher is not so happy as a Painter or Designer : For these last compose what they please, or at least what they can ; and the Engravers must follow them, be they ever so indifferent. Yet this were no great Matter, if they might but Etch and Engrave with as much *Freedom* as Painters use with their Pencils or Crayons. This would spirit them to produce finer Things, as other ingenious Men have formerly done, who had their Liberty, and did not *tie themselves up to any Person*, as many now a-days are obliged to do. How seldom have they an Opportunity to work after a *fine Picture or finished Drawing* ? This has often induced me to think, that many a good Master understands more than his Works shew. Happy are they whose Circumstances will permit them to execute even but a single Plate, according to their Skill and Pleasure. But alas ! the Times will not allow it in *these our free and noted Countries*. Moreover, we see many Artists sigh and groan under the Difficulties laid on them by some Painters and Designers, in sometimes sending them such rude Drawings, that the Round can hardly be distinguished from the Square, the Sharp from the Blunt, or Wool from Stone ; even such as they themselves

selves could not understand, were they to receive them from others. If the Engraver happen to hit the Design, the Master claims the *Honour*; but, on Failure, the Engraver is sure of bearing the *Scandal*. For this Reason, it were to be wished, that Engravers would, before they begin a Plate after such a Drawing or Sketch, *consult the Painter or Designer*, for a Resolution of all their Doubts, and that they might proceed with Certainty.

I also think it not only useful but necessary, that the Designer be *particular in his Expression of all the Materials*: For Instance, that the Basement-story of a Building shew to be of *rough Stones*, the Columns and Pilasters with the Imagery and Ornaments of *Marble*, &c. that the Engraver may exhibit the former *Rough by broken Strokes*, and what is smooth and *polished by neat* and more curious ones with the Graver; Etching the *By-works* somewhat *coarser again*; the *Wood-work* with *long and broken Strokes humouring the Grain*; the *Trees*, according to the *Course of the Boughs and Sway of the Leasing*; the *Grounds, Serpentine, and also broken*. These Observations ought to be heeded in general as well as in the Particulars, together with the *Diminution of the Offskip*; yet not in the Manner of some, by *wide Strokes*, but by *closing and making them finer*. On this Footing, there would be *less Complaint of the Designers*, and these not think themselves injured on seeing their Designs so ill followed. Things thus worked according to Rule would certainly prove fine, and the more, in a Work of Consequence and bearing a Price: Tho', to one who understands his Business, this Management is no more Trouble than the contrary.

I have seen Drawings of *Goltzius*, wherein he had *plainly expressed all the particular Objects*. The *tender or smooth Bodies* were well *washed*, also *neatly scumbled with red or black Chalk*. What was *rough and coarse*, he had handled *boldly with the Pen or black Chalk*; by which Means, *the one appeared darker, and the other lighter in the Shadle*, as if it were a Picture. But 'tis no wonder that we see not such Things done now-a-days; for *Goltzius* used to make his own Patterns. And as a good Painter considers what *ought to be Stone, Wood, Flesh, White or Black*, before he colours, so *Goltzius* did the same, when he was to engrave any Thing. He would express *every Thing in his Patterns*, tho' he was ever so certain of his Art, in order to do his whole Work after a slight Sketch, and that *nothing might escape him*; on a Belief that we ought *not to trust to our Memories in a Matter of Consequence*. Wherefore I shall illustrate this Point by an Example in *Plate LXX* where

wherein I introduce several different Bodies: For, besides the Correctness of Draught, I have also express'd their *different Colours*. The Wall A is *rough Stone*: The Child B *tenderly shaded*: The Vessel C of *bright Copper*: The Vase D *white polished Marble*: The Pedestal or Foot E of *Free-stone*: The wooden Pale F (whereon hangs a Cloth) *veiny*: And the Sky and Offskip G as it goes off, the fainter and finer. By this Method of *Expression* I have still another Advantage; which is, that if by Accident I should leave my Plate half done, another Hand, by this Means, may understand my Meaning and finish it. Hereby, even a Painter may direct another; who else would rather chuse to have the Works he might leave behind him unfinished, rubbed out, than that another, who did not rightly know his Mind, should finish them.

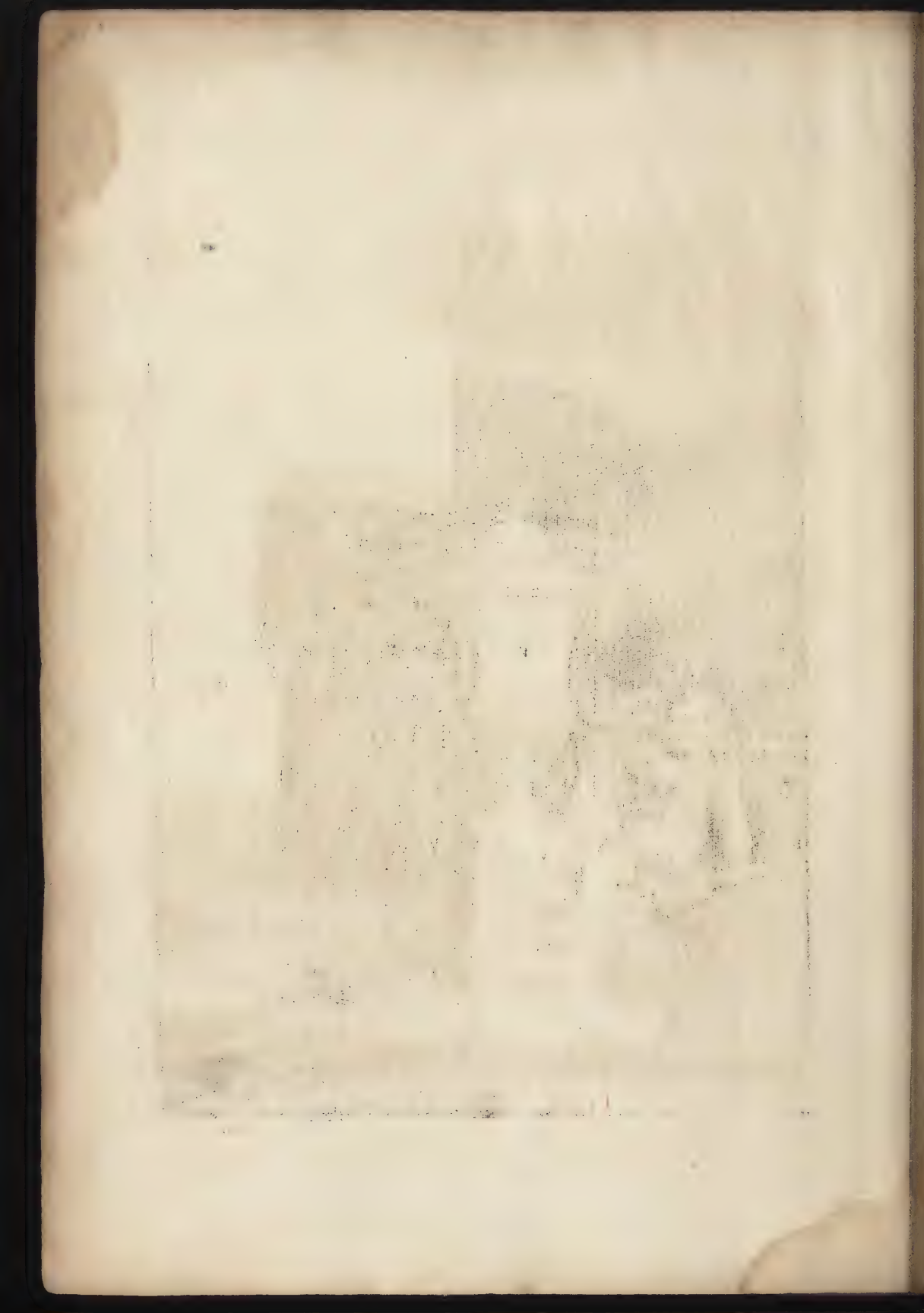
C H A P. VI. *Curious Remarks touching Stipping.*

MANY imagine, they can represent the melting Roundness against the main Lights by stippling: But they will find themselves mistaken, since it causes a great Hungriness, and therefore the Method cannot be good: *Hatching looks better, and has more Affinity with the Shades*. Stipping is sometimes useful in Case of Need, when we care not to cross-hatch on the Light, and also when the Shades are hatched too wide, in order to *express the Reflexions somewhat the plainer*, instead of crossing them over again, *especially against the Light*; tho' 'tis better to go over them again with a *fine single stroke*: And if you find this will not do, then you may, with a finer Needle, continue the same Hatching somewhat further: But a better Method would be, to lay it *at once as far it ought to be, and then somewhat* to stop up the Ends or Extremities. He, who neglects this, is obliged to make shift with *stipping*; yet that must not be *too close*. The best Way is, first, with a fine Needle, to continue the Hatching a little further, and then, with a finer, to extend it till it come to nothing; which we call *broken Hatching*, as was old *Visscher's* Way in his Boors after *Ostade*, whereby he prettily expressed the *Colour of a Face*, and fetched out the Main-light-Touches. Stipping is very helpful and also expeditious to one who has not got the Firmness of the Needle. If you would
make



G. de Laireffe inv.

J. Carnitham sculp.



make it your Practice, you need not stop to soften the Hatching; for the Points thus lengthened answer the same Purpose; and then you can proceed with Certainty, especially if you use the same Needle with which the Hatching is continued in the Light, round the Relief; the Shades again ought to be softened with the same Needle that made them: Then the flipping of the large Needle in the Shade will not be *too visible*: Yet, would you work the last flipping in the Light with a smaller Needle, you may; but, because the Shade ends more suddenly than the Relief in the Light, I should use no others; for the flipping is a nice Point to him who will be curious. The *Stips* ought also to be equal, I say, *equally distant*, and not to come between the Extremities of the Strokes. If it be asked, whether any Thing, hatch'd *too wide*, can be *darkened with flipping* instead of a third Stroke? My Opinion is, that it may; and that any slight Thing can be performed in this Manner: But the Work is more tedious. Things so touched up look very neat: For by strong Strokes, fainter ones, more faint and Points, we can very commodiously darken an Object more or less at pleasure. *Boulanger* has, in my Opinion, *over-flipp'd* his Prints; which makes them look rather like Miniature than any Thing else; wherefore I cannot much commend flipping: And why? *Because of the Inequality and Hungriness of the Points or Stips, occasioned by touching one harder than another, whereby, in biting, one penetrates the Copper more than another, be the Dot ever so small. Add to this, the Impossibility of making the Stips perfectly round. They will always be more or less longish; as may be easily proved by a magnifying Glass.*

I have seen, in engraved Prints of *Goltzius*, the faint Tint upon the Relief cross-hatch'd, as well as in the Shade; but this is only proper for Engraving, especially in *High Finishing*; because, in Etching, the Cross-hatching expresses a coming Shade, and then it may be very well effected by flipping, as broad-lighted Objects want not so much Darkness in the Light.

Now, if any Thing should happen to be amiss, and you would *beat it out and mend it*, take a Proof and fasten it neatly behind your Plate, and then beat out what you would have away. This may be done even to an Hair; and if you care not to strike on the Paper, you may mark the Place with a sharp Point on the Copper, so as to see it; which will do as well, though the spoiling a Proof is but a Trifle: Yet the Proof, when once dry, is no more fit for this

Use: Wherefore the Work must be done as soon as the Proof comes from the Press: For, being wetted again, it will always be uncertain, and unlike the Plate. In order to find these little Places or misbit Spots with still greater Ease (a Method which many Engravers make a Secret of) take a fine Thread or String, and put it crosswise about the Plate, tying it on the Edges, so that the Center of the Cross come exactly upon the misbit Spot or Place: Then laying the Plate, Backside upwards, on a smooth and hard Stone, beat the Place gently with a pointed Hammer; and then, with some Stuff taken from the Oil-stone, rub it out. Thus you may find all the Places, how small soever, even to an Hair, on the Backside of the Plate.

C H A P. VII. Of Etching Bass-reliefs.

AS we have asserted, that each Object requires almost a particular handling, so I think *Bass-reliefs* call for it: For many, who can etch well after a fine Picture or Drawing, are at a Loss when they come to imitate and represent a Bass-relief. They lay the Strokes therein as in other Objects; tho', in my Opinion, the Difference be very great; especially, if we would not handle them in the Manner of *Perrier* and *Pietro Santi*, but according to Rule; tho' the former understood it the best of the two, since his Works better preserve the *Stoniness and Design*; and yet, he has added some Things of his own: But the other has done it to such Excess, as thereby to render his Works obscure. His Folds indeed are fine, yet superfluous, and improper for Stone, and more like Gold, Silver or Bronze; appearing better in a Print than in Stone. In my Opinion, *Santi* understood not the Naked, Proportion, Muscling, or Motion; wherefore I cannot by any means allow him the Preference. The Truth is, they are good for a Drawing; but were they to be compared with the Life, we should discover a great Difference. In the next Place, it is absurd to imagine, that so many Bass-reliefs as are found at *Rome* and in other Places, both under Cover and exposed, in and upon the Triumphal-Arches, Frizes, Niches, Pediments, Pedestals, ancient Walls, Tombs, Columns and Vases, from whence these two Artists made their Collections, should all stand in so precise a Light, right and left, as they represent them in. Certainly, some of them must have been lighted from above, from below,

below, fronting, even from all Sides; and I cannot think they drew them by Candle-light, but rather shaded them as they thought fit.

I was once asked, whether, since the Bas-reliefs stand in many different Places, *Moulds or Models* have not sometimes been taken from them by one or other, from which they *shadowed their Drawings*, disposing these Models, as usual, in a *left or right Light*, as they thought proper: Which is not improbable. We might likewise light some from *above*, others from *below, from a Side, fronting and from behind*, in order to use them on any Occasion; which would be a great Help to those who know little or nothing of Modelling.

We have said, that we think the Bas-reliefs of *Perrier* better in *Design* than those of *Pietro Santi*, but much inferior in *Finishing*; tho' the Works of the latter, for the Reason before assigned, have no *Affinity with the Stoniness*. And yet some think, that were the Figures 3 or 4 Feet high, they would have another Look; for then the Parts would appear more grand; and those of *Perrier*, on the other Hand, too slim and dull; which I do not disown: Nevertheless it must be agreed, that this Observation is good, in order to shew the *Difference* between *carving in Stone, and chasing in Gold, or Silver*. But it's likewise true, that had *Perrier* finished his Drawings as well as *Santi*, they would have been much finer and more useful: For it's easier to leave out Superfluities than make Additions. It's not improbable, that *Santi's* Intention, by his Method of Management, was, that he might be of greater Service to Painters, Statuaries, and Chasers than *Perrier*.

We have affirmed, that *Pietro Santi* has possibly added much of his own. Now, it is also not unlikely, that *Perrier* drew his Objects from a greater Distance than *Santi*, whereby he could not see all the minute Parts: And I cannot but at the same Time think, that *Santi* designed most of his Bas-reliefs after undamaged Within-door-Work, in Halls, Chambers, and other inclosed Places; whereas *Perrier* possibly took his from Without-door-Work, such as Pediments, Frontispieces, Frizes and the like, half eaten up by the Weather. We might still subjoin, that *Perrier* worked only to shew the World that such excellent Things were at *Rome*, and at the same Time to display his light and firm Manner of Drawing; whereas *Santi* had not only a View to Profit, but also to be generally useful to curious Artists and others. How true this is let the *Virtuosi* determine.

As to the right Handling of Bass-reliefs, I think it absolutely necessary, that *every Thing be etched equally coarse or fine with one and the same Needle, without any Difference with respect to Stuffs*; as being the best Method for representing the *Stone-work well*; unless it were but a grey one with a *Fore-ground and Offskip*, when the Strokes ought to diminish or grow faint, according to *Perspective*.

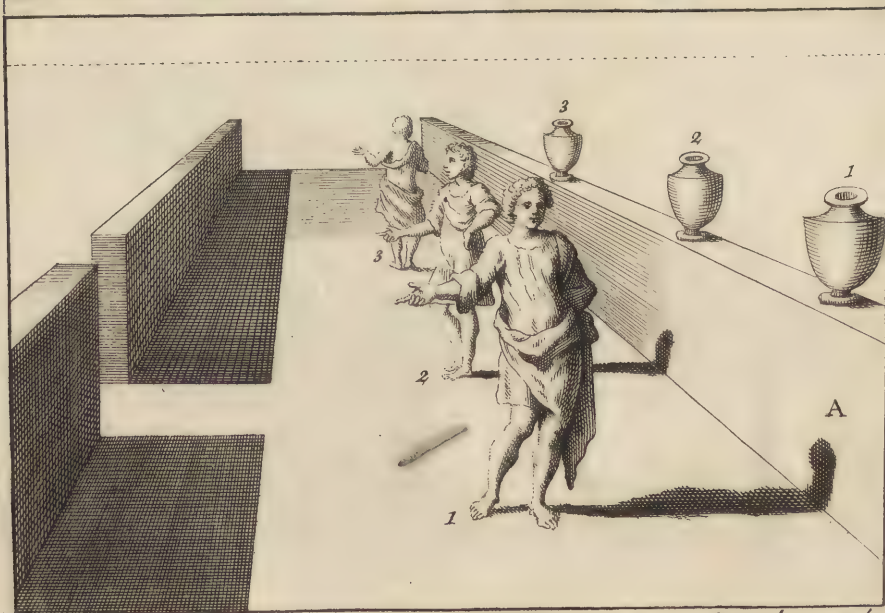
There is likewise little Observation made about the *Lights of Bass-reliefs*: For oftentimes Things, *painted sharp and in Sun-shine*, are exhibited in the Plate with a *common Light*, thro' the *Roundness of the Shades*; and sometimes we see the *contrary*. But these are Liberties which neither Etchers nor Engravers ought to take. He, whose Province is to *imitate*, let him *exactly follow the beaten Path*. In relation to etching *Bass-reliefs*, a *sharp Light or Sun-shine* is very improper, and renders them disagreeable. But as for *Embellishments in Sun-shine*, the Matter is of less Moment.

C H A P. VIII. Of Engraving; and the Management of the Strokes.

IT is to be wondered, that, among the many Arts and manual Operations, *Engraving* is so little, and *Etching* so much treated of: The Reason whereof is past my Apprehension. Many *Painters and Lovers*, for the Encouragement of those who would make it their Business, or to shew their Skill, have earnestly strove to say something of it. But no *Engraver* has, to my Knowledge, undertaken the Task; possibly, as not thinking themselves sufficient for it, or else because they would keep it as a Secret from each other. But the most probable Reason, as I think, is, the *late Appearance of this Art*; which is evident, since the *Romans* till their latter Times knew nothing of.

It's certain, that *Engraving*, as well as *Painting*, is founded as much on *Theory as Practice*, and that both depend on established and positive Rules, which, if orderly followed, will make a Man a Master. Why then are they not made publick, for the Information of the Curious in what they want to know? Must not he, who intends to go to a certain Town or Village, be first told where it lies, and then the Ways to it, chusing the *nearest as best*?





It's not strange, that more Engravers have applied to Painting, than Painters to Engraving; because the latter have so many excellent Books, for their Encouragement, published by judicious Masters: Whereas, Engravers have not one touching their Practice. But as every Thing has its Time, so we must hope for it in this.

*Nam Mora dat Vires, teneras Mora concoquit Uvas,
Et validas Segetes, quod fuit Herba facit.*

Or, *Perfecting Time brings on the tender Grape,*

And gives the herby Corn it's rip'ning Shape.

In the mean time I shall boldly enter the Lists, and, according to my small Ability, impart what I know of it: But the Practice or Handling I shall not touch upon, as not having the greatest Skill therein: What however I mention of it, as unavoidably necessary to what I purpose to say, I submit to those of better Knowledge: Hoping my Endeavours will not be taxed with Presumption, since my only Aim is, thereby to rouse noble Genius's, and, by my small Spark, to kindle a greater Fire; according to the Latin Proverb: *Parva saepe Scintilla magnum excitavit Incendium.*

We have before mentioned, First, On what Basis Engraving is founded. Secondly, A good Engraver's Qualifications. Lastly, What constitutes an agreeable Print. Wherefore we shall now discuss the Management of the Strokes in Objects, according to their Natures and Courses, with respect to Perspective, and as well in Etching as Engraving, together with some Examples for illustrating the Point, and preventing and correcting Mistakes.

In Plate LXXI. is a Wheel marked A, having 8 Spokes, or Points; as also a Staff, set upright in the Ground, crossed by the Horizon. This Wheel shews, that each Spoke ought to have a particular Course, according to it's Turn, and that the Strokes must be governed by the Extremity of each Spoke, as may be here seen. The foremost runs circular; the second, oval; the third, almost straight, &c. Compare also the foremost Spoke 1, with the hinder one 5, how much they differ in Force; for 1 approaches, and 5 retires; which cannot be otherwise according to Perspective. Again, the Strokes drawn with a Ruler, and running off towards the Point of Sight, grow gradually finer and fainter. Now tho' the short or cross-hatching ought, by established Rule,

Rule, to be *more visible and strong than the long*, yet few are observed to make any Distinction therein.

We have said before, that *each Object*, whether Flesh, Stone, Grounds, &c. requires a particular Stroke; and among others, that *Wood* especially must be *thick-stroked along the Grain*, and consequently *cross-hatched with a finer Stroke*: But now we shew the *contrary*; for the *cross ones are stronger than those running with the Grain*; which here cannot be otherwise. If some say that I contradict myself, in making the *Cross-strokes* thus against the Grain; I shall, for their Satisfaction, shew my Reason for it. Observe then, that any Thing *turned* has *no other Grain than what the Chisel makes*; and as the Turner works against the Grain, and the Wood retains more or less Marks of the Tool, it must be expressed accordingly in Engraving. But a second Question may be, whether it would not do as well, if both the Hatchings were equally fine or coarse? I answer, It would, *as to the Shade, but not with respect to the Stuff*: For it would be more proper to Stone, Copper, Wax and such like. Nevertheless these Observations are generally little heeded, tho' also founded on certain Rules of this Art.

As for the *Staff*, it shews, that the Strokes, beginning round from below, grow *streighter as they approach the Horizon*; and above the Horizon, the same, but in a *reversed Manner*.

Now let us consider the other Example, in *Plate LXXI.* wherein the *retiring Parapets* shew the Diminution or Faintness of the Strokes, not only in such, but in any other Objects, according to their Distance and Going off, the one in a greater the other in a less Degree. Hereby we may plainly discover the perverse Notion of some Men, namely, that *Diminution* implies *growing scanty or wider*. See A with a single Stroke from one End to the other. Now, altho' the Off-strokes seem neater than the near, yet they are not so in Fact: But as the *Place diminishes, so the Strokes close and thin*, in such Manner, that *they become neither closer nor more scanty*. The Diminution of the *Figures and the three Vases* bears the same Construction. Nevertheless, I am sensible, that many, even old Masters, do otherwise, in handling their *retiring Objects*, Figures, Trees, Offskip and Sky more coarsly behind than forwards. I have even observed, that they close-hatch the nearest and darkest Sky, and work wider and wider towards the Horizon; but this more in Etching than Engraving; possibly to save the *Trouble* of using 2 or more Needles, or of stopping up, which is properly the Point this Example aims at. For I do not ask here, whether it creates more Trouble; but shew, what may possibly be thought to be of less Moment than in Fact it is: For Instance, I place the *three Figures*, No. 1, 2,

3. ten or twelve Steps a part, and at the same Distances on the Parapet, *three Vases*; also numbered 1, 2, 3; whereby may be plainly perceived, how much the one differs from the other. But altho' in these Figures the Meaning is sufficiently to be understood, to wit, that the *further they are, the more fine and close the Strokes become*, yet I have added the Vases to them for the Sake of those who may be curious enough to *count the Strokes*: When they will find, not a Stroke more or less in the one than the other; which in the Figures would be tedious Work. Observe, in the next Place, the *Ground-shade of each Figure* against the Parapet, each growing faint according to it's Distance, and with what Certainty the accurate Tints of the Figures may be perceived thereon; even to know, how much they *diminish and grow finer*; and at the same Time how much the *Light differs*. But let it not be thought sufficient, that the Shades diminish or grow faint, and the *White remain all over light*; since we know, that the Plan or Ground cannot shew its *Level* otherwise, than by Means of *Light forwards, going off darker and darker*. For Instance, were a white Figure or white Stone standing forwards, and you would place such another further in, where the Ground is darker, you must govern yourself by the *Ground where the first Object stands*; as being subject to the same Rule, if Things be well finished. *If the Plan or Ground be finished, the Figures ought to be so likewise: Are they airily handled and broad-lighted, the Ground must be the same.* And tho' the Ground, in its Colour, be more or less dark, yet that is not regarded in this Case, because we are speaking only of the *Diminution of the Tints, consisting of White and Black*. Suppose, the *Floor were of white Marble, and the Figures the same, or in white Draperies*; the *foremost* would be *broad-lighted*; and the *more distant less and less White*, were it even in *Sun-shine*; nay, if the Light came from *behind*, or from *aside*, the *most distant* would only keep an *utmost Heightening*, and still less, were the Colours expressed in it; as they who understand *Perspective* well know: Nor can it be otherwise; as may be seen in the first Example in the Child's Hand holding the End of the hindmost Spoke, which plainly appears to have little or no Whiteness. And as for the *Stuffs* of the Objects, as Linnen, Cloth and such like, some may rather think them possible to be so worked than the *Naked*; because, having already engraved forwards as neat and fine as may be, we can therefore further in not express any Thing finer or neater: But I say, that as Things, having the utmost Neatness, do not become neater by *Distance*, nor alter in the Eye, but disappear; so, when the Objects are very remote, neither Silk, Linnen or Woollen is to be distinguished, so far as concerns the

the Hatching : But the *coarse Parts always keep their Forms*. And this Observation respects not only the three Stuffs, but also *Figures, Stones, Grounds, Trees, &c.* Here some perhaps may say, how can the Strokes possibly unite with the Light, when they, as they retire, ought to be *closer and closer*, especially with the Air, (which, on the Horizon, is clear and bright and free from Clouds) unless they *widen more and more* towards the Horizon, were they ever so faint: To which I answer, as Experience will prove, that when the Strokes thus thin and grow faint in their going off, they certainly disappear and die away, nay, become at last *invisible, and unite enough with the Light, even were it Sun-shine, tho' they be ever so close*. And such a Length I think the Graver can go when skilfully managed. In Etching, the Needle can do the same by stopping up.

However, I question not but my Proposition will be taxed with Impossibility and puzzling Novelty, especially by such as are not thorough Engravers, who may blame me for thus disclosing the Grounds of this noble Art, and so plainly shewing Truth: But my Answer, in the first Place, is, that I find myself obliged in Duty to do so, since all my Wishes tend towards it's arriving at the greatest Perfection: Secondly, because what I lay down is prescribed by *certain Rules of the Mathematics*; tho' few are sensible, that the *Art of Engraving, in general, flows therefrom, and that different Objects require different Handlings*; but rather believe, that a good Manner of Drawing will easily lead to Engraving: A Notion true enough in *Etching*, tho' even therein the Point lies most in the *Biting and Stopping up*. As to Engraving, you must certainly be conversant with the *Handling and Force* of the Graver; two Points not to be attained without great Experience: Tho', in the Beginning, 'tis better for an Etcher to have *no Handling at all*; because he may then gradually the better bring the Graver to the Needle, and in an *Uniformity of Strokes* adapt the one to the other, and make them harmonious: Whereas some, relying too much on the Graver, use it here and there, in their slovenly Works, *without any Difference*, and that, with incredible Carelessness; sometimes cutting a Foreground, Stone or Stem of a Tree, *neat and smooth*, which ought to be *rough and knobby*; when at the same time they are working a *Face or marble Figure with the Needle*. This must be owing either to their Carelessness, or Desire of Ease, or their Ignorance; since such Doings are against Reason and common Instruction.

I could mention many such disorderly Prints: Among others there's one of the *raising of Lazarus*, done by *Berry*, wherein the Figure of
Lazarus,

Lazarus, with so much of the Linnen as comes about his Body, is etch'd, and the rest of the Linnen, lying on the Ground, neatly engraved; whereby one Part looks like *Linnen*, and the other like *Silk*: The one is here and there *stipp'd*, and the other is *not*. But perhaps the Plate was not well bit. It also sometimes happens, that we are obliged to *rub out* Things, which makes good my Assertion: For, if the Fault lie in the Plate, the Master ought, as much as possible, to help it by his Knowledge and Judgment. Could he handle the Graver, why did he not shew it, and make Things agree? And if he was not Master of the Graver, why did he not better follow the Strokes of the Needle? Had he, instead of Cross-hatching, made the Strokes somewhat finer and triple-hatched them, and used some *stipping*, then it would have been passable.

There is another Print with an Ornament round it, representing a *Sacrifice of Flora, or the Spring*, which is also wretchedly etch'd and engraved: For the foremost Figures, as *Charity, Piety and Time*, and every Thing else on the Fore-ground, are *neatly finished and mostly engraved*; but the Figures on the second Ground so slight and *poorly etch'd*, as not to have any Agreement with the others; the Strokes even look as if they were dabb'd on and drawn with a shaking Hand, instead of growing fainter every where, which would make the Work neat and intire. This Artist might have known, that he could not make the Graver and the Needle agree.

I am sensible some will determine, that many Things, such as *Water, Silver, Gold and such like smooth and shining Bodies*, can be more conveniently express'd with the Graver than the Needle: But, in my Opinion, a skilful Hand can give every Thing it's Naturalness.

'Tis very strange to me, in the old Prints, that the Masters have in nothing represented the *natural Qualities*, but etch'd every Thing after one Manner, whether Nudities, Draperies, Air, Grounds or Stone; except Water, and yet not this with thin and thick Strokes, but only cross Parallels, and those very unlike, oftentimes close, and then wide, as if they were scratch'd. Again, they have *not express'd any Colour*; and always made the Water dark and brown. Now, to create a *Difference in shining Bodies*, my Thoughts are, that you first lay the Strokes *strong and parallel*, and of a reasonable Width from each other, and then close them by putting *thinner between*; I mean, in Water, black Marble, polished Steel, and such like; for by this Method we produce a certain Stir shewing the Smoothness and Glitter.

No. 28.

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If it be asked, why in Etching, the Strokes which are close and thick sometimes *fly up*, tho' the Plate be in good Condition, and the Ground neither burnt nor too hard: I answer, that I have found by Experience, that when the Water is too strong, and at first bites too sharp, we must then take our Chance; because the Plate, being cold, cannot grow warm so soon as the Ground, which therefore is *forcibly lifted from the Plate*, and presently rises; and the sooner, if the Strokes be close and *thick*; which happens not so easily in the tender Parts, where, by the *Thinness* and Width of the Strokes, the Water has not so much Power to get under them. To prevent this, the Water must be somewhat *weakened*, and the Ground and Plate gradually made *warm*, in order to make them unite with each other; especially in cold Weather: For in the warm Months of *June, July* and *August* 'tis not necessary, because we then use harder Grounds.

Now, to know whether the *Ground* be in good Condition, I make a Scratch or two, with a large Needle, in a spare Place of the Plate; and if the Ground come out of the Strokes like Dust, it is then *too hard*, but if in Curls, 'tis in *good Temper*, especially if you can blow them off. If they cannot be wiped off with a soft Feather, but stick to the Ground, 'tis then *too soft*. This is a nice Point. It sometimes happened to me, that here and there they remained in the Strokes.

Some Etchers also frequently give themselves needless Trouble, when they put out the *Out-lines*, which are made *too strong on the light Side*, with Stop-ground, which, you know, always flows more or less over them, especially if the Plate be hot: But consider what Trouble they must afterwards have, when the Out-line is gone; for they are obliged to renew with the Graver all the Strokes running against it. Wherefore, the best Way is, to trace the Drawing neatly on the Plate, and mark at first, softly with a small Point, the *dark Touches*, as those of the Eyes, Nose and Mouth, on the shaded Side; yet *not on the Light*. But to help them in stopping up their too strong Strokes, I shall assign a better Method than that of the Stop-ground.

Take thick-ground *White-lead* thinn'd with Oil of Turpentine, and spread it with a small Pencil over the Out-line, so as just to cover it, and no further: But be very careful not to do it over more than *once*, lest you take off the Ground; for the Oil afterwards evaporates; and in the biting, you must also not wipe over it with the *Feather*. This is an Invention of a Friend of mine; and tho' I never experimented it, yet question not it's Success. I mention *White-lead*; but you may use any other Colour that's light and plainly visible.

C H A P. IX. *Of the black Art, or Mezzo-tinto.*

TH O' no Figure of this Art is to be found in *Caspar Ripa*, as having been unknown to him, yet since, in our Times, thro' it's Foundation laid by Princes, and the kind Assistance of great Men, 'tis arrived at so great Perfection, I hope the following Figure will not be unacceptable to the Professors and Lovers of it.

Figure of the black Art, or Mezzo-tinto.

Here you see a young and plump Virgin, of a fresh Complexion, and amiable Countenance, dress'd in *black Velvet*, lined and faced with *Sky-blue* powdered with *gold glittering Stars*. She has a broad gold Girdle embroidered with *black Bats*, which diminish towards the Arms. Her Head-attire is wanton and *modish*, adorned here and there with small Flowers. About her Neck is a *gold Chain*, to which hangs a *Medal*, exhibiting a burning Altar and these Words, *MAGNÆ BRITANNIÆ*. In her right Hand is a *small Tool* like a *Lancet*, together with a *Feather*; and in the Left a *Table*, whereon is painted an *Head* on a *black Ground*, representing *Nature*. She poises airily on one Leg, as if she were dancing.

Explanation :

The Art is represented *young and plump*, to signify that she is *still growing*. The *black Velvet Gown and Stars* imply, that, like the Stars she is sprung from *dark Night*. The *golden Girdle and Bats* give us to understand, that, tho' her Productions are not very *lasting*, yet she makes *great Gains*. The *Chain*, with the *Medal* and Altar thereon, proclaims her *Lustre*; and the Words round it allude to an *Offering of Thanks* to Great-Britain, to whom she owes her *Origin and Glory*. The *Table*, with the Figure of *Nature*, shews, that she *excels therein*. The rest explains itself.

Why this beautiful Figure bears the Name of the *Black Art* I newer heard, tho' her Practice sufficiently gives us the Reason, to wit, that she proceeds from *Black*. And tho' the Art of etching also seems

to be derived from Black, yet 'tis done in a quite different Manner ; for the former comes forth from the *Light*, and the latter from the *Shade* ; the one heightens, and the other shadows.

We have already said, that Etching is, in speed, superior to Engraving : But the Black Art is more expeditious than either of them ; and in Neatness *has not it's Fellow* ; it may even compare with a Painting, how soft and fluent soever, abating for the Colours. Indeed in Duration and Wear 'tis the weakest ; but, on the other hand, it's Expeditiousness brings in more Money.

This noble Art is preferable to any Engraving in representing *uncommon Lights*, as Candle, Torch, Lamp, Fire and the like : Wherefore I think it does not improperly bear the Name of the *Black Art*. 'Tis remarkable, not to be of above fifty Years standing, and yet is arriv'd at so great Perfection ; tho' other Arts have required more Time. But *England*, where the Climate is healthful and temperate, has contributed much to it's Neatness and Lustre. *There* it had it's Birth and Furtherance : For Prince *Rupert* gave us the *first Example*. Wherefore we may rightly stile it *noble*. The first Print I saw of this Prince was of an old Man's Head, with a Cloth about it, taken, as far as I know, from an *Italian* Painting. It was designed so fine and great, and bread handled, as if wash'd with the Pencil by the best Master : It even look'd, by Reason of the natural Softness or Melting, not to be less than *Black Art*. The same Prince also invented a certain Metal bearing his Name, which it will retain for ever.

I doubt not but this Art will in Time become a delightful Diversion to *Painters*, for three Reasons. 1. For it's Easiness in Learning ; 2. For it's Neatness ; and, lastly, for it's Conveniency.

1. 'Tis *easily learned*, by any one who is accustomed to draw on grounded or blue Paper ; because there is no Difference in Operation between the scraping on the Plate and heightening on the grounded Paper ; beginning with the *greatest Light* and *sparing the Shade* ; as we have shew'd in our Drawing-book, touching the Handling of Crayons or Chalk-pencils. Wherefore I affirm, that it comes nearer to a Painting than Etching or Engraving. And 'tis so easily apprehended, I mean in Theory, as to be learned in less than three Days.

2. 'Tis *neat*, and free from Soil and Smell ; as not requiring either a Stop-ground, Grease or *Aqua-fortis*.

Lastly, The *Conveniency* arising from it may be easily conjectured ; as 'tis more expeditious than either Etching or Engraving.

But many are so eager in this Art to learn neat Scraping, as to neglect the principal Part, the *Out-line*, which they often over-run, and cannot be brought right again; and when *correct Design* is wanting in a Plate or Print, what judicious Person will approve it? Indeed, we cannot manage here as in Etching, (where the *Out-line* may be traced on the Plate with a Needle) For the *White* sometimes goes out, or is so faint as scarce to be seen; besides, it's inconvenient to *scrape Figures against a light Ground*; tho' Artists generally use to work the Figure first, and then the Offskip against it. Now, to prevent this Inconvenience, first scrape your Back-ground, and spare the neat *Out-line*; rather keeping a little from it 'till the Figure be finished: Afterwards, you may gently scrape nearer. Thus you will not so easily run over the *Out-line*, as when you begin with the Figure.

There is a great *Difference* between the Etching, Engraving and Scraping of Painters and that of Engravers; for the former, making it only their Diversion, do not finish Things so very highly as the latter who have been brought up therein, and make it their constant Business. Painters are satisfied with shewing only *good Design and general Decorum*; because, while they were neatly to finish one Plate, they can work another.

This Art is certainly easy to a Person of good Knowledge: But if the Work be *not light enough at first*, go over it a second Time. Indeed you must not think to finish up at once, because, 'till a *Proof* be taken, you cannot possibly know what Condition your Plate is in. Do like the Painters, first to dead-colour with *broad Parts and then finish*. Now, having a *Proof*, you can give the Work it's *main Heightening*, and thus with Patience finish every Part; a Point requiring neither much Time nor Study, but a little Observation. There is published a Print of a little Satyr, which in an Hour's Time I scraped loose in my Hand, as I walked in a Garden; and, after a *Proof* taken, finished in another Hour. Few learn this Art, because, as I think, they cannot be persuaded: how *easy it is*, and with what few Circumstances attended: But should the *Lovers* set about it, we may possibly in Time see it become too common, and Etching and Engraving neglected; I mean, in Objects peculiar to the Black Art, such as Portraits, Night and Candle-pieces, Spectres and Inchantments, Apparitions, Flowers, Fruits, Silver, Gold, China-ware, Crystal, Arms and Herbs. Who will be able to etch or engrave those Things so perfect and natural as they can be scraped? But in Figures, Architecture, Bas-reliefs and Landskip the Art is weak, and not at all so proper as Engraving.

'Tis a great Pity, that both this beautiful Art and the Artist have so bad a Name, as if the one were *Witchcraft*, and the other, a *Magician*, tho' nothing but meer Art works. I long to hear, what Name the *Italians* will give it. The *French* and *English*, agreeable to the *Dutch*, call it, the former, *l'Art noire*, and the latter, *the Black Art*. An improper and unnatural Name, unless they mean, first, that the Artist works the Light out of the black Ground; and in the next Place, to distinguish it from Etching and Engraving.

F I N I S.



DIRECTION to the Book-binder, for placing the Plates.

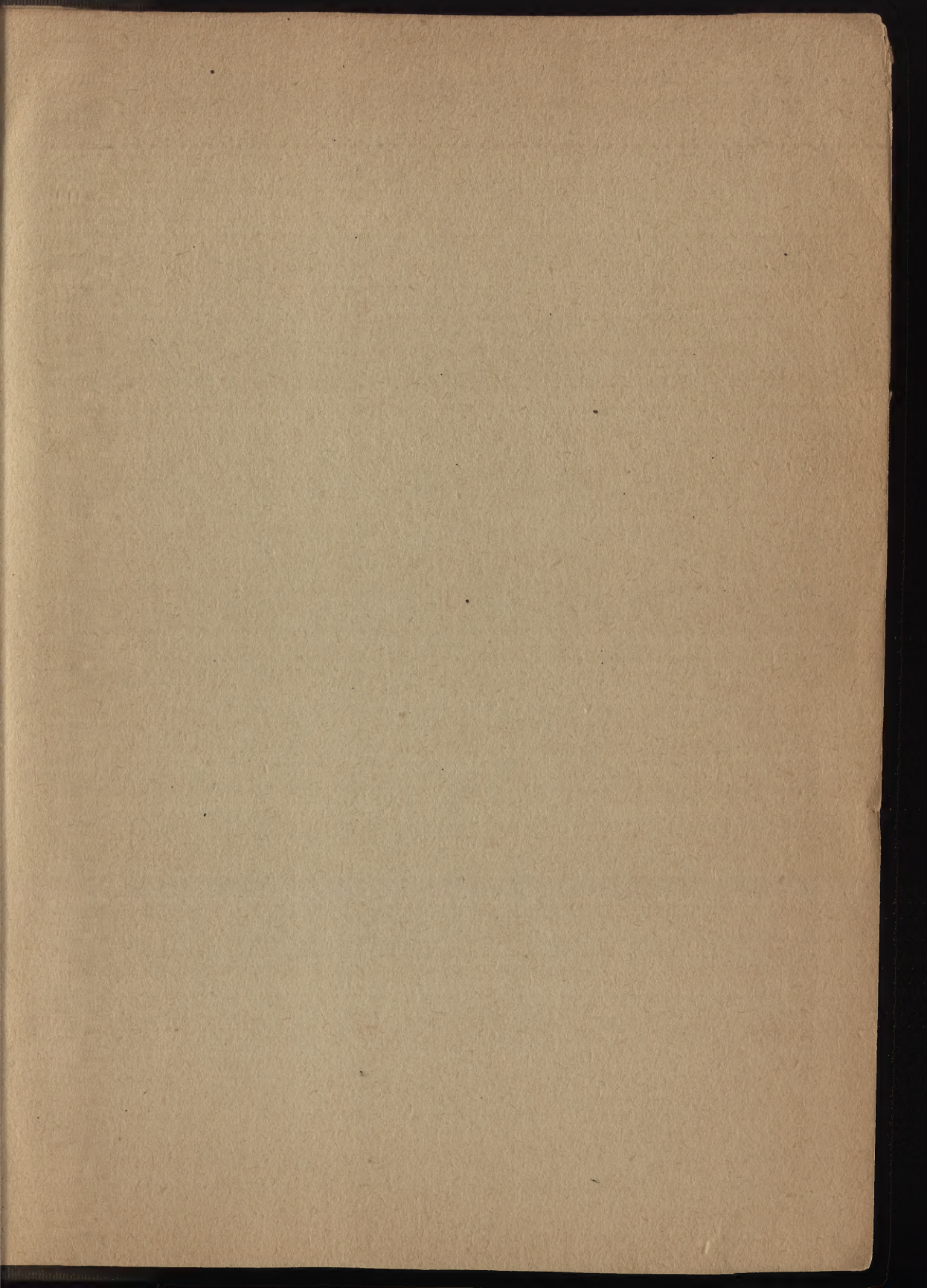
Place	Plate	to face	Page	Place	Plate	to face	Page
	I		10		XL		223
	II, III		14		XLI		ibid.
	IV, V		16		XLII		230
	VI		ibid.		XLIII		240
	VII		18		XLIV		242
	VIII		20		XLV		247
	IX		ibid.		XLVI		249
	X		ibid.		XLVII		256
	XI		23		XLVIII		261
	XII		39		XLIX		ibid.
	XIII		50		L		271
	XIV		51		LI		284
	XV		52		LII		297
	XVI		56		LIII		298
	XVII		58		* LIV, The Asterism distin-		
	XVIII		101		guishes it from N ^o LVI,		
	XIX		116		which is wrong number'd		
	XX		144		LIV		314
	XXI		172		LV		321
	XXII		175		LVI, Number'd by Mistake		
	XXIII		177		LIV		324
	XXIV		178		LVII		359
	XXV		180		LVIII		362
	XXVI		183		LIX		381
	XXVII		ibid.		LX		384
	XXVIII		184		LXI		452
	XXIX		194		LXII		456
	XXX		195		LXIII		457
	XXXI		197		LXIV		465
	XXXII		201		LXV		538
	XXXIII		202		LXVI		540
	XXXIV		205		LXVII		541
	XXXV		206		LXVIII		543
	XXXVI		218		LXIX		636
	XXXVII		219		LXX		640
	XXXVIII		221		LXXI		645
	XXXIX		222				

ERRATA.

The first Number is the Page, and the second the Line: B, denotes that the Lines are numbred from the Bottom.

- | | | | |
|-----|---|-----|---|
| 1 | 9 B. read Manner; when contrarily it is difficult | 178 | 5 B. <i>dele</i> down |
| 6 | 6 for Lights and Darks, r. Lightness and Darknes | 185 | 4 r. Air, must thereby become good. |
| 10 | 15 for near Side grows, r. Side going off must needs be | 186 | 12 r. Term; and on its left Side stands |
| 12 | 6 for the Obliquity of, r. their going Sideways from | 212 | 17 B. for be, r. see |
| — | 8 <i>dele</i> in some | 216 | 6 for and r. of |
| 14 | 18 for Birloo, r. Bidloo | 225 | 17 r. yes, says Momus |
| 17 | ult. for feeble, r. faint | 268 | 14 B. r. exhibiting a Visio |
| 19 | 11 B. for Form, r. Postures | 316 | 15 for left Breast, r. Breasts |
| 41 | 5 B. for handsome and ugly, r. becoming and unbecoming | 324 | 7 B. for Mestre, r. Metra |
| 45 | 5 B. r. in the Faces, they are | 336 | 3 B. r. on Plinths |
| 88 | 11 for Fable, r. Table | 357 | 14 <i>dele</i> Main-light |
| 90 | 2 <i>dele</i> his | 431 | 11 B. for Ezekiel, r. Daniel |
| — | 22 <i>dele</i> compounded | 453 | 9 B. for Volubility, r. Velocity |
| 97 | 2 B. for Gautruche, r. Galtruchius | 470 | 11 B. for Representation, r. Revelation |
| 98 | 9 for Eilius, r. Æthlius | 474 | 2 for 4, r. 8 |
| 107 | 10 for Reinoud's, r. Rinaldo's | 481 | 3 B. for Magnus, r. Maximus |
| 117 | 7 for Asia, Africa and America, r. Europe, Asia, Africa | 494 | 2 for Communication, r. Affinity |
| 138 | 7 <i>dele</i> a | 499 | 4 r. Chersonesus |
| 145 | 14 r. I speak of the Window, Tables and Closet at the same Time as I assert the Places of the <i>moveable Objects</i> | 501 | 7 B. r. Taurii Ludi |
| 157 | 3 for Faculties, r. Qualities | 505 | 8 for Homer, r. Horace |
| | | — | 19 for Pig, r. Boar |
| | | 518 | 2 for Troy, r. Thebes |
| | | 581 | 11 B. r. Regula |
| | | 598 | 15 for Judæa, r. India. |

There are some other Faults in the Punctuation; but they are such, that the Reader cannot easily mistake the Sense.



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